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PARIS

AND ITS

ENVIRONS.

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June 1878.

PARIS

AND ITS

ENVIRONS

WITH ROUTES FROM LONDON TO PARIS, AND FROM PARIS TO THE RHINE AND SWITZERLAND.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

WITH 11 MAPS AND 18 PLANS.

SIXTH EDITION,

REVISED AND AUGMENTED.

LEIPSIC: KARL BAEDEKER.

1878.

The right of translation is reserved.

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all!'

Chaucer.

Preface.

The chief object of the Handbook for Paris is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

The maps and plans in this edition are almost all entirely new, and are nearly thrice as numerous as those in the last. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by borders of different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

There is probably no city in the world which ever underwent such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as those which befel Paris in 1870-71. Many squalid purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble avenues, and palatial edifices. The magnificent metamorphosis of Paris 'from brick to marble' was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities occasioned by the Franco-Prussian war and the Communist rebellion. During that period the city sustained many irreparable losses, but since the restoration of peace it has in most respects resumed its former appearance, the present government having done its utmost to restore everything as far as possible to its former condition.

The most deplorable of these recent disasters were caused by the fiendish proceedings of the Communists during the second 'Reign of Terror', 20th-28th May, 1871; but the visible traces of these outrages have since to a great extent been obliterated.

Within that week of horrors no fewer than twenty-two

important public buildings and monuments were wholly or partly destroyed, and a similar fate overtook seven railway stations, the four principal public parks and gardens, and hundreds of dwelling-houses and other buildings. The most serious of the losses sustained by the city was that of its noble and historically interesting Hôtel de Ville; another much to be regretted was caused by the partial destruction of the Palace of the Tuileries; and a third of an irreparable character was that of the valuable Library of the Louvre. Of these and numerous other disasters mention is made in the Handbook in the description of the respective localities.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers; and as many persons who visit Paris are on their way to more distant places, some brief itineraries to the Rhine and to Switzerland will probably be found useful.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditure. Those which the Editor, either from his own experience, or from an examination of the numerous hotel bills sent him by travellers of different nationalities, believes to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller is often contingent on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the results of their own experience.

To hotel proprietors, tradesmen, and others the Editor begs to intimate that the commendations in the Handbook cannot be secured by purchase, and that advertisements of every form are strictly excluded.

It is scarcely necessary to add that during the continuance of the Great Exhibition the charges for hotel accommodation will doubtless be considerably increased.

During the same period a '*permission spéciale*' must be obtained from the Administration des Beaux-Arts, Rue de Valois 3, for visits on other than the public days to the Musée de Cluny, Gobelins, Sainte Chapelle, the Trianons, the workshops at Sèvres, and other sights, which are usually shown to strangers at any time on the production of passports.

It has been deemed unnecessary to add to the Handbook a special plan of the Exhibition Buildings, which may be purchased in any part of Paris for 50 c. or upwards.

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Abbreviations

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light. The letter *d*, with a date, after a name indicates the year of the person's death.

Asterisks

are used as marks of commendation.

INTRODUCTION.

I. Language. Money. Expenses. Passports. Custom-House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, 50, 25, and 20 francs. The French *Gold* coins are of the value of 100, 50, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $^1/_2$, and $^1/_5$ franc; *Bronze* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $^1/_2$ fr. = 10 sous. Italian, Belgian, Swiss, and Greek gold and silver coins are also received at their full value, and the new Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. The only foreign copper coins current in France are those of Italy, and occasionally the English penny and halfpenny, which nearly correspond to the 10 and 5 centime piece respectively.

English banknotes, gold, and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The money of Belgium, Switzerland, Italy, and Greece is the same as that of France.

Foreign bills of exchange on Paris, before being presented for payment, and also receipts for sums above 10 fr., must be furnished with stamps, which may be procured at the *Timbre National*, Rue de la Banque 13, or at any of the tobacconists' shops.

The traveller should always be provided with small change *(petite monnaie)*, as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course

on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, or perhaps the 'Dîner de Paris', partakes of wine of good though not extravagant quality, visits the theatres, drives in the parks and environs, and finally indulges in suppers *à la carte*, he must be prepared to spend 30-40 fr. a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day. It need hardly be observed, that, in a city where luxury is raised to a science, and where temptations to extravagance meet one at every step, each traveller must be his own mentor.

Passports. The obnoxious passport system was revived after the war of 1870-71, but has been again abolished. A passport, however, must be shown by the traveller when he applies for registered letters, and is often useful in procuring admission to museums and galleries on days when they are not open to the public. The *visa* of a French ambassador or consul is now unnecessary. Application for passports may be made to W. J. Adams, 59 Fleet Street; Lee and Carter, 440 W. Strand; Dorrell & Son; 15 Charing Cross; E. Stanford, 6 & 7 Charing Cross; or Letts and Co., 8 Royal Exchange.

Custom-House. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars and tobacco are chiefly sought for by the custom-house officers. Each cigar above six pays a duty of 10 c. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated.

II. Railways.

The network of railways by which France is now overspread consists of lines of an aggregate length of 14,120 M. The trains always pass to the left of each other, and passengers always alight on the left side. The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 13½ c., 3rd cl. 10½ c., to which a tax of ten per cent on each ticket has been added since the late war. The express trains (*'trains express'*) generally convey first-class passengers only. The first-class carriages are inferior to those of other parts of the continent, and resemble those on most of the English lines; the same remark generally applies to the second class also. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless if any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the station to take leave of friends without special permission. Tickets

for intermediate stations are usually collected at the 'sortie'; those for termini, before the station is entered. Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employés will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to remuneration, but it is usual to give a few sous for their services.

The most trustworthy information as to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly, and sold at all the stations (50 c. at Paris, 60 c. in the provinces). There are also separate and less bulky time-tables for the different lines *('Livrets Chaix')*: du Nord, de l'Est, de l'Ouest, etc. (30 c).

For Paris itself the *Livret Chaix pour les Chemins de Fer de Ceinture et des Environs de Paris* (1 fr.), which contains several maps, is recommended.

Railway time is always that of Paris, which differs considerably from that of the adjacent countries. Thus the Belgian time is 8 min., the German 25 min., and the Swiss 26 min. in advance of French railway time. —

III. Outline of History.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité*.

The first event in the town's history worthy of mention was the introduction of Christianity by St. Denis, who, according to tradition, suffered martyrdom on Montmartre about the year 250. — Constantius Chlorus is said to have founded the Palais des Thermes (p. 240) between 292 and 306. — Julian resided at Lutetia in 360. The name of the town was then changed to Parisii, and the political franchise bestowed upon it. — In the vicinity of Paris, Gratian was defeated and slain by Maximus in 383.

Merovingians. Clovis, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity, and became the founder of the *Merovingian Dynasty*. He erected a church to St. Peter and St. Paul, which he subsequently dedicated to Ste. Geneviève who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

Carlovingians. Pepin *(Le Bref)*, who became king of France in 752, was the founder of the second or *Carlovingian Dynasty*.

Charlemagne, 768.

Louis I. *(Le Débonnaire)*, 814.

Charles II. *(Le Chauve)*, 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city, and, when it was again attacked by the Normans in 885, left it to its own resources. The dynasty was deposed in consequence, and the crown given to Count Odo, or *Eudes*, who had been instrumental in repelling the Normans, and who was the ancestor of the Capetian family.

Capetians. Hugh Capet, 987, was the founder of the third or *Capetian Dynasty*. The city now increased rapidly, and a palace on the site of the present Palais de Justice was begun.

Robert II. *(Le Pieux)*, 996.

Henri I., 1031.

Philip I., 1060. *William Duke of Normandy* conquers England, 1066. First Crusade under *Godfrey de Bouillon*, 1096.

Louis VI. *(Le Gros)*, 1108, founded a palace on the site of the Louvre.

Louis VII. *(Le Jeune)*, 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre Dame laid by Pope Alexander III., 1163. *Suger*, abbot of St. Denis, the king's minister.

Philip II. *(Auguste)*, 1180, extended the city considerably, and surrounded it with a wall and turrets. Undertakes the third Crusade, in company with *Richard Cœur de Lion*, 1189. On his return he attacks the English possessions in France, occupies Normandy, Maine, and Poitou, and defeats the English, Flemish, and German troops at *Bouvines* in 1214.

Louis VIII. *(Le Lion)*, 1223.

Louis IX. *(St. Louis)*, 1226. Crusades to Egypt and Tunis. Paris obtains various municipal privileges. The *University of the Sorbonne* founded by Robert Sorbon, the king's chaplain, 1250.

Philip III. *(Le Hardi)*, 1270.

Philip IV. *(Le Bel)*, 1285, founded several courts of justice. He caused the papal residence to be transferred to Avignon, and in 1307 abolished the order of Knights Templar.

Louis X. *(Le Hutin)*, 1314.

Philip V. *(Le Long)*, 1316.

Charles IV. *(Le Bel)*, 1322, died without issue.

House of Valois. Philip VI., 1328. War with England, 1339 ('Guerre de Cent Ans', 1339-1453). Battle of *Crécy*, 1346.

John *(Le Bon)*, 1350; defeated and taken prisoner by the English at *Maupertuis*, 1356. Peace of *Brétigny*, 1360.

Charles V. *(Le Sage)*, 1364, founder of the Royal Library, the Bastille, and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

Charles VI., 1380; became insane twelve years afterwards. Defeat of the Flemings under Artevelde at *Rosbeck*, 1382. War of the Armagnacs. The French under the *Constable d'Albret* de-

feated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

Charles VII., 1422. The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen as a witch, 1431. The English expelled.

Louis XI., 1461. Introduction of printing and establishment of post-office.

Charles VIII., 1483; conquers Naples, 1495. Paris devastated by famine and plague. Battle of *St. Jacques* near Bâle against the Swiss, 1444.

Louis XII., '*Le père du peuple*', 1498, first king of the younger branch of the House of Valois, conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* in 1503, on which occasion *Bayard* was present. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians defeated at *Agnadello*, 1509; but they succeed in destroying the League, and in forming the Ligue Sainte for the purpose of expelling the French from Italy. They defeat the French at *Ravenna*, 1512.

Francis I., 1515, defeats the Swiss at *Marignano*, and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The city was more considerably altered and improved in this than in any of the preceding reigns. Many new edifices were erected, churches repaired, and the fortifications extended. Palace of the Louvre and Hôtel de Ville begun.

Henri II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 70). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

Francis II., 1559, husband of *Mary Stuart* of Scotland.

Charles IX., brother of Francis II., 1560. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. The Tuileries erected. *Massacre of St. Bartholomew*, 24th August, 1572.

Henri III., 1574, brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. Henri IV., 1589, first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, becomes a Roman Catholic in 1593, captures Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year;

assassinated by Ravaillac in 1610. The metropolis greatly embellished during this reign. The Pont Neuf completed, additions made to the Louvre and Tuileries.

Louis XIII., 1610; his mother Marie de Médicis, regent; she is banished to Cologne, where she dies in 1642. *Richelieu*, his minister (d. 1642). English fleet defeated at *Rhé*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. The Palais Cardinal (now 'Royal') begun by Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays, and streets constructed. Jardin des Plantes laid out.

Louis XIV., 1643, under the regency of his mother, *Anne of Austria*. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1645. Turenne defeats the Bavarians at *Freiburg* and at *Nœrdlingen*, 1644. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659.

Death of Mazarin, 1661. The king governs alone.

Louis marries *Maria Theresa*, 1660. After the death of his father-in-law, Louis lays claim to the Low Countries. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army at *Sinzheim*, *Ensisheim*, *Mülhausen* (1674), and *Türkheim* (1675). Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strasbourg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701. Victory of Vendôme at *Vittoria* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*, 1702. Victory at *Hœchstædt* (1703); defeat at *Hœchstædt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1705), and by Marlborough and the Prince at *Ramillies* (1709), *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory, and the colonnade of the Louvre completed. Collége Mazarin, Gobelins, etc., begun. Fortifications converted into boulevards.

Louis XV., 1715; ten years' regency of the *Duke of Orleans*. Marries *Marie Leszczinska* of Poland. Austrian war of succession (1740-48). Defeat at *Dettingen* by George II. of England. Defeat of the Dutch and English at *Fontenoy* (1744), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Laeffelt (Lawfeld)* in 1746. Taking of *Maestricht* and Peace of Aix-la-Chapelle, 1748. Naval war against England.

Seven years' war with England. Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The latter defeated by Marshal Broglie at *Bergen*, 1790. The French defeated at *Minden* (1759), etc.

The Pantheon, École Militaire, Palais du Corps Législatif, Hôtel des Monnaies, and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774, married to Marie Antoinette, daughter of Francis I. and Maria Theresa. American War of Independence against England, 1777-83. Exhaustion of the finances of France; Vergennes, Turgot, Necker, Calonne, Brienne, and Necker (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. National fête in the Champ de Mars.

1791. The Emigration. The royal family escape from Paris, but are intercepted at Varennes, 20th June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative.*

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 13th Aug. Massacres in Sept. Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

Republic proclaimed, 22nd Sept. Custine enters *Mayence*, 21st Oct. Battle of Jemappes against the Austrians, 9th Nov. Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. Republican reckoning of time introduced, 22nd Sept.†. Reign of Terror. The queen

† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan.,

beheaded, 16th Oct. Worship of Reason introduced, 10th Nov. Loss of Belgium.

1794. Robespierre's fall and execution, 28th July. Jourdan's victory at *Fleurus*. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Danican, 3rd Oct. DIRECTORY established, 28th Oct.

1796. Bonaparte's successes in Italy (*Montenotte*, *Millesimo*, *Lodi*, *Milan*, *Mantua*, *Castiglione*, *Bassano*, and *Arcole*).

1797. Victory at *Rivoli*, 17th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. Establishment of the CONSULATE, 25th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13th May. Victories at *Piacenza*, *Montebello*, and *Marengo*. Moreau victorious at *Hohenlinden*, 3rd Dec. Attempt to assassinate Napoleon at Paris, 24th Dec.

1801. Peace of Lunéville with Germany, 9th Feb.

1802. Peace of Amiens with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life.

1804. FIRST EMPIRE. NAPOLEON I. proclaimed Emperor by the Senate, 18th May; crowned by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstædt*. Entry into Berlin, 27th Oct. Continental blockade.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne.

1809. Conquest of *Saragossa*. Renewed war with Austria.

Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 19th Aug. to 16th Sept., summer months. — Each month had 30 days and consisted of 3 decads, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th Sept. to 21st. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskowa*. *Moscow* entered, 15th Sept. Retreat begun 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipsic* (16th and 18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. Entrance of the allies into Paris, 31st March. Abdication of the Emperor, 11th April. His departure for *Elba*, 4th May. First Treaty of Paris, 30th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. Under the Directory the museum of the Louvre was begun. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuileries and the handsome Rue de Rivoli were begun; new streets, spacious markets, three bridges, several quays, canals, etc. constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. **Restoration.** Louis XVIII. proclaimed King.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the allies into Paris, 7th July. Napoleon banished to St. Helena, where he died (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X.

1830. Conquest of *Algiers*.

1830. Revolution of July (27th-29th). Louis Philippe elected King, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out, etc., at an outlay exceeding 100 million francs.

1848. Revolution of February (23rd and 24th).

1848. **Republic.** Sanguinary conflicts in Paris, 23rd to 26th

June. *Louis Napoleon*, son of the former king of Holland, elected President, 10th Dec.

1851. Dissolution of the Assemblée, *Coup d'Etat*, 2nd Dec.

1852. **Second Empire.** Napoleon III., elected emperor by *plébiscite*, 2nd Dec.

1854. War with Russia. Crimean campaign. — 1859. War with Austria. Battle of Solferino. Peace of Villafranca. — 1861. Mexican expedition.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wœrth* (6th). *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Republic proclaimed, 4th Sept. Capitulation of *Strasbourg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*. 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris. 1st March.

The siege of Paris in 1870-71 ranks among the most remarkable occurrences in the annals of modern warfare. After the decisive battle of Sedan the victorious German troops pushed forward to Paris without delay, while the Government of the National Defence under General *Trochu* made the most strenuous exertions to place the capital in a state of defence. Cattle and grain were sent into the city in immense quantities, the roads by which the Germans would probably march were rendered impassable, and the arming of the forts and the Enceinte (p. 166) was proceeded with as rapidly as possible. The troops in Paris at the beginning of the siege numbered about 200,000 men, but of these 60,000 or 70,000 only were regular soldiers. The besieging force was composed of six army-corps under the Crown Prince of Prussia and the army of the Meuse under the Crown Prince of Saxony, the full strength of which consisted of 202,000 infantry, 34,000 cavalry, and 900 guns.

By 15th Sept. 1870, the advanced guard of the Crown Prince's army was within 10 M. of Paris, and on the 17th a pontoon bridge was thrown across the Seine at *Villeneuve St. Georges* (p. 313). After a short but severe contest at *Sceaux* with General Ducrot, *Versailles* was reached, and here a few days later the German Headquarters were established (comp. p. 279). Meanwhile the army of the Meuse had occupied the ground on the right banks of the Seine and Marne, thus completing the investiture. The aim of the besiegers was the reduction of the city by famine, while the only course of defence practicable to the besieged was to pierce the investing lines and establish communication with the relief army on the Loire.

The first important *sortie* took place on 30th Sept., when General Vinoy, with 10,000 men, made an ineffectual effort to break the German lines at *Villejuif*, to the S. of Paris. A second attempt in the direction of *Clamart* (p. 276) on 13th Oct., and a third on *Malmaison* and *Buzanval* (pp. 298, 299) on 21st Oct. were equally ineffectual. It was during the latter that St. Cloud was set on fire by a shell from Mont Valérien. The sortie of 29th Oct. towards the N. was at first more successful, as the French gained possession of the village of *Le Bourget*. The Germans, however, succeeded in recapturing it on the 31st, after prolonged fighting and heavy loss. The besieged did not again assume the offensive till 30th Nov., when Generals Trochu and Ducrot led large bodies of troops against the German positions on the S.E. of Paris (p. 207). For three days the conflict was severely contested, but on 3rd Dec. the French generals were compelled to withdraw their soldiers, enfeebled by cold and hunger, into the city, leaving their object unaccomplished. A sortie towards *Le Bourget* on 21st Dec. met with the same fate as the others.

In the meantime the besiegers had decided on a general bombardment of the city. On 29th Dec. *Mont Avron* succumbed before the German artillery, and from 5th Jan., 1871, onwards an active cannonade was directed against the city from almost every point of its environment. The distress of the besieged now reached its climax. The hopelessness of the situation was recognised by all military authorities, but a final sortie was undertaken in deference to public opinion. The National Guards, who had hitherto been spared active service, took part in this sally, which was directed against *Versailles*, under cover of the guns of *Mont Valérien*. The French were once more driven back, with immense loss 19th Jan. (comp. p. 298).

Resistance was now at end. On 23rd Jan. Jules Favre came to *Versailles* to negotiate an armistice, which was arranged on 28th Jan. On the following day the Germans were put in possession of the forts. The preliminaries of peace were concluded on 24th Feb. and signed on 28th Feb. Part of the German army made a triumphal entry into Paris on 1st Mar., but was withdrawn in two days on the prompt ratification of the treaty of peace by the National Assembly at Bordeaux.

1871. Communist Insurrection, 18th March. Second siege of Paris, 2nd April. *Peace of Frankfort*, 10th May. Paris occupied by the Government troops, 25th May. The Communist insurrection finally quelled, 28th May. — M. Thiers, who had been chief of the executive since 17th Feb., appointed President of the Republic.

1873. Death of Napoleon III., 9th Jan. — Marshal Macmahon appointed President instead of M. Thiers, 24th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

Paris underwent immense improvements during the second empire. Dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. Public works of vast magnitude were undertaken, and those begun in former reigns successfully completed. The Bois de Boulogne and the Buttes Chaumont were for the first time laid out as public parks; several other promenades and pleasure-grounds were either brought into existence or greatly embellished; and, what is of incalculable importance, the city was thoroughly well drained, lighted, paved, and supplied with water. For several years after the war many of the public works were necessarily suspended, but the municipal authorities have done their utmost to remove all traces of the Communist outrages. Many years must, however, elapse before all the ruined and injured public buildings are completely restored, and the city's disasters entirely forgotten.

IV. A Few Statistics. General Remarks on Paris.

Paris is situated in 48° 50′ N. lat., and 2° 20′ E. long., in an extensive basin, which is about 200 ft. above the level of the sea and surrounded by low hills. The city lies on both banks of the *Seine*, a little way below its confluence with the *Marne*. It covers

an area of about 30½ sq. M. (including 3 sq. M. occupied by the river), and is 21¼ M. in circumference. There are in all about 3000 public streets of an aggregate length of 540 M., and the aggregate length of the drains is 490 M. No fewer than 95-100,000 trees have been planted in the various boulevards. The city contains about 65,000 houses, 80 *places* and squares, 28 bridges over the Seine, 80 churches, 14 palaces, 35 to 40 theatres, 18 hospices, 8 large public libraries, 6 *lycées*, and upwards of 2000 schools and educational institutions.

In 1877 the population of Paris amounted to 1,988,806 souls. As early as the end of the 13th century the number was nearly 200,000; in 1675 under Louis XIV. it reached 540,000; in 1789 it was 600,000; in 1852 it was 1,053,762; in 1860, after the inclusion of the faubourgs, 1,525,235; and in 1870 it was 1,825,274. The great majority of the population are Roman Catholics. The Protestants number about 45,000, the Jews 25,000, and various nonconformists 30,000. About 87 per cent of the inhabitants can read and write. The number of births is about 55,000, of deaths 48,000, and of marriages 20,000 annually. About one-fourth of the births are illegitimate. The death-rate in 1876 was 26 per thousand. About 112,000 indigent persons are maintained at the public expense. The number of domestic servants is above 100,000, and of artizans 450,000, most of whom earn 3-6 fr., and some of them 20 fr. per day.

Since 1871 the official seat of government has not been at Paris, but at Versailles (comp. p. 279). Paris, however, still contains most of the government offices. The city is divided into twenty *Arrondissements* or municipal districts, each of which is governed by a maire and two deputies. The following is a list of the arrondissements: 1. Arrondissement du Louvre; 2. de la Bourse; 3. du Temple; 4. de l'Hôtel de Ville; 5. du Panthéon; 6. du Luxembourg; 7. du Palais Bourbon; 8. de l'Elysée; 9. de l'Opéra; 10. de l'Enclos St. Laurent; 11. de Popincourt; 12. de Reuilly; 13. des Gobelins; 14. de l'Observatoire; 15. de Vaugirard; 16. de Passy; 17. des Batignolles Monceaux; 18. des Buttes Montmartre; 19. des Buttes Chaumont; 20. de Ménilmontant.

The budget of the city of Paris for 1878 amounted to 254,837,132 fr., the expenditure being equal to the receipts. The following items deserve mention. Interest of the municipal debt, 106,450,611 fr.; for primary educational purposes, 10,487,317 fr.; maintenance of the poor, 13,520,300 fr.; public streets, 15,429,150 fr.; promenades and lighting of streets, 7,827,205 fr.; water and drainage 7,536,136 fr.; police establishment, 19,595,082 fr. — The principal source of the revenue is the 'octroi' (municipal tax on food, etc.), which yields about 121,000,000 fr. per annum; land-tax, taxes on movable property, and the dog-tax, 24,509,238 fr.; rent for stalls at markets, etc., 11,308,000 fr.; water-companies, 8,924,577 fr.;

gas-company, 8,500,000 fr., etc. — The value of the food, wine, etc. consumed at Paris is estimated at upwards of a milliard of francs (40 million pounds sterling) per annum. Among the items may be mentioned 96 million gallons of wine, $4^1/_2$ million gallons of beer, and $3^1/_2$ million gallons of spirits; about 300,000 tons of bread, 160,000 tons of butcher-meat, 40,000 tons of fish, 20,000 tons of game and poultry, 4000 tons of butter, 3000 tons of eggs, and 4000 tons of cheese; then 145 million francs are annually spent on vegetables, $8^3/_4$ million on fruit, 35 million on pastry, and $3^1/_4$ million fr. on oysters.

In 1877 Paris consumed on an average 6000 million cubic feet of gas per day, of which 1110 million were consumed by 177 engines using gas instead of coal. The theatres consumed about $92^1/_2$ million cubic feet, for which they paid 750,000 francs (i.e. about 8 fr. or 6*s.* 6*d.* per thousand cubic feet).

The waterworks and Artesian wells yield about 95 million gallons of water per day.

Paris may justly boast of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their respective pursuits. Nor does this boast apply to modern times only; for there have been periods when it was more generally admitted to be justifiable than at the present day. An idea of the importance of Paris so early as the 12th cent. is afforded by the mediæval poems which treat of the traditional twelve 'Masters of Paris', who seem to have somewhat resembled the Seven Wise Men of Greece. For its cosmopolitan character, however, the city is chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides under the fostering care of the monarchs and owing to the favourable situation of the city. The great annual fair which took place in the extensive plain between Paris and St. Denis (*Foire du Lendit*) and the famous Commercial Code drawn up by Etienne Boileau in 1258 afford additional proof of the early commercial importance of Paris, in consequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The building enterprise of the 12th and 13th centuries, though but few traces of it now remain, also bears testimony to the energy of the citizens at that period. During the subsequent centuries of the middle ages Paris was indeed deprived of the patronage of her kings, whose adverse fortunes frequently compelled them to give up their residence in the capital; but the municipal element which thenceforward predominated, and which has found expression in the national literature and poetry, continued steadily to develop

itself, and at the present day forms the chief characteristic of the city.

The triumphant position of the French monarchy in the reign of Louis XIV. also contributed to the growth and embellishment of the city, and from that period dated many of the public buildings which adorned Paris down to the dawn of the new era in 1848. The decorative arts in particular received a great impulse, and now began to extend their influence over the whole of Europe. As the monarchy engrossed the whole of the political power of the nation, so Paris gradually attracted to herself the skill and talent of the whole country. During the Revolution and the period immediately succeeding it, this system of centralisation, which had now reached its highest pitch, received a temporary check from the political disorganisation of the day; but under the Directory, and particularly during the first empire, the city speedily regained its former preeminence.

During the somewhat inglorious period of the Restoration the city enjoyed a golden era of prosperity, and the inhabitants reaped the benefits of the Revolution and the Napoleonic laurels without participating in the terrible sacrifices through which they were attained. Persons of the more enlightened classes began to aspire to the higher ideals of liberty, whereby their energy and enthusiasm were stimulated, and the long lost blessings of peace now seemed to them doubly desirable. It was at this period that liberal politicians achieved their greatest triumphs, that French literature and art used their utmost endeavours to resume their world-wide sway, and that French society exhibited itself in its most refined and amiable aspect. At this period *Benjamin Constant* and *Royer-Collard* exercised very great influence on public opinion; *Thiers* and *Mignet*, *Victor Hugo* and *Lamartine* began their respective careers; the 'Romantic School' attained high importance; and Paris became the recognised head-quarters of Oriental studies and a number of other important sciences. What had been begun in the period of the Restoration was continued, though hardly with the same success, during the years which followed the July Revolution, until at length by the outbreak of a new Revolution in 1848 the municipal machine was again thrown completely out of gearing. Under the second empire the city speedily regained her ancient prestige and underwent an almost entire transformation, on a scale of magnificence hitherto unparalleled. At the close of that period (1870-71) she was overtaken by appalling disasters, which indeed threatened her very existence; but with her wonted buoyancy she has again almost entirely recovered from the shock, and has seldom or never presented a gayer and more prosperous appearance than on the occasion of the opening of the Exhibition of 1878. Persons well acquainted with the Paris of the earlier part of the present century sometimes declare that the former spirit of French society is well-

nigh extinct; but whether it has really lost a degree of its characteristic sprightliness, or is merely superficially obscured by the ever-increasing requirements of so populous a city, is a question which we need not here attempt to decide.

V. Weights and Measures.

(In use since 1799.)

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.
Kilogramme, unit of weight, = $2^1/_5$ lbs. avoirdupois = $2^7/_{10}$ lbs. troy.
Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.
Hectogramme ($^1/_{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes. (100 grammes = $3^1/_5$ oz.; 15 gr. = $^1/_2$ oz.; 10 gr. = $^1/_3$ oz.; $7^1/_2$ gr. = $^1/_4$ oz.)

Myriamètre = 10,000 mètres = $6^1/_5$ Engl. miles.
Kilomètre = 1000 mètres = 5 furlongs.
Hectomètre = 10 décamètres = 100 mètres.
Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784 Paris feet = 3,281 Engl. feet = 1 yd. $3^1/_3$ in.
Décimètre ($^1/_{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres = $2^1/_2$ acres.
Are (square décamètre) = 100 sq. mètres.
Déciare = $^1/_{10}$ are = 10 sq. mètres.
Centiare = $^1/_{100}$ are = 1 sq. mètre.

Hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gallons.
Décalitre = $^1/_{100}$ cubic mètre = 10 litres = $2^1/_5$ gals.
Litre, unit of capacity, = $1^3/_4$ pint; 8 litres = 7 quarts.

The following terms of the old system of measurements are still sometimes used: —

Livre = $^1/_2$ kilogramme = $1^1/_{10}$ lb.
Pied = $^1/_3$ mètre = 13 in.
Aune = $1^1/_5$ mètre = 1 yd. 11 in.
Toise = $1^9/_{10}$ mètre = 2 yds. 4 in.
Lieue = $2^1/_2$ miles.
Arpent = $1^1/_{25}$ acre.
Sétier = $1^1/_2$ hectolitre = 33 gals.

The thermometers commonly used in France are the Centigrade and Réaumur's. The freezing point on both of these is marked 0°, the boiling-point of the former 100°, of the latter 80°, while Fahrenheit's boiling-point is 212° and his freezing-point 32°. It may easily be remembered that 5° Centigrade = 4° Réaumur = 9° Fahrenheit, to which last 32° must be added for temperatures above freezing. For temperatures below freezing the number of degrees obtained by converting those of Centigrade or Réaumur into those of Fahrenheit must be subtracted from 32. Thus 5° C = 4° R. = 9 + 32 = 41° F.; 20° C = 16° R. = 36 + 32 = 68° F. Again, — 5° C = — 4° R. = 32 — 9 = 23° F.; — 20° C = — 16° R. = 32 — 36 = — 4° F.

VI. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while ramparts of ancient fortifications are converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the 19th century, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such towns as Rouen and Angers about the year 1850 or earlier will now become painfully aware of this fact.

The towns of France, as a rule, present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, espe-

cially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — R. 2 fr., L. 25-50 c., A. 50 c.; the table d'hôte dinner (3-4 fr.) at 5. 30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner ($1^1/_2$-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of day or afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is $^1/_2$ franc.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e. g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

Remarks on French Art

by

Prof. Anton Springer.

The visitor to the Metropolis of France will naturally be desirous of knowing something about the character and history of the national art, the chief monuments of which, at least in the provinces of painting and sculpture, are collected in the great public galleries of the Louvre and the Luxembourg. The Frenchman and the foreigner alike will be chiefly attracted by the works of the modern school in these collections; but the works of an earlier period are also deserving of notice, both on account of their historical value, and as tending to throw light on the recent development and present position of French art.

The different phases through which art has passed in France in the course of centuries have been surprisingly numerous. For a long period French artists served an apprenticeship with Netherlanders, Italians, and other foreign masters, until at length they evolved a peculiar style of their own which gained them universal applause. They attained this distinction in the 18th century, and they enjoy a renewal of it at the present day, but their earliest triumphs were in the department of architecture so far back as the 12th and 13th centuries. It is well known that the *Gothic Style* was first brought to perfection in Northern France, and that it was afterwards more or less directly adopted and imitated throughout the whole civilised world. In France itself, however, its development was frequently interrupted by political dissensions and civil war. In the 15th century, when the country had recovered its political stability and was preparing to enter on a career of great historical importance, the Flemings took precedence of their French neighbours in the province of art. A busy traffic in works of art between the two countries now began, and richly illuminated MSS. in particular were frequently executed in Flanders for the French court. The precise period at which France ceased to be exclusively the recipient has not yet been ascertained, As a great painter of the 15th century may be mentioned *Jean Fouquet* of Tours (born about 1415), who seems to have been educated both in Italy and in France itself. The Renaissance era now began, but is was not without hesitation that the French painters followed in the footsteps of the Italians. *François Clouet*, surnamed *Jehannet* (born at Tours in 1500, died about 1572), for example, still follows in his portraits (Charles IX. and his consort) the stiff old Frankish style. The

architects, on the other hand, adopted the new style more readily, incorporating it with their own in a series of baronial châteaux, particularly in Touraine, and thus unconsciously, but effectually establishing the French Renaissance Architecture, a style which has to some extent again come into vogue at the present day.

In the 17th century art in France was still dependent, partly on that of Italy, and partly on that of the Netherlands. Thus *Simon Vouet* (1590-1649) adopted the style of the Italian school, in which a stirring revival took place in his time; and to the same school belonged *Nicolas Poussin* (1594-1665), the most admired master of his age, whose skill and industry, however, hardly sufficed to conceal his natural want of freshness and originality. His compositions are too studied, each group betrays the deliberate calculation with which it has been designed, and it is evident that his reason has too often entirely overruled his imagination; whereas Rubens, on the other hand, an equally learned and accomplished man, has often obviously had difficulty in curbing the natural exuberance of his conceptions. Poussin's historical and mythological pictures are therefore rather admired as a duty than enjoyed by the spectator. His landscapes, however, particularly those of his later years, when his colouring moreover became more rigorous, are pervaded with a poetic sentiment which still renders them attractive. His most famous work of this kind is the 'Arcadian Shepherd', who is represented kneeling before a tombstone and mournfully reading the inscription, 'Et in Arcadia ego'. — Though a native of France, *Claude Gelée*, or *Claude Lorrain* (1600-82), does not properly belong to the French school, his style having been formed and matured in Italy. Claude and *Gaspar Dughet*, surnamed *Poussin* (1613-75), are among the most distinguished representatives of the idealistic school of landscape painting, and Claude in particular surpasses all his contemporaries in his skill in presenting finely composed and beautiful landscapes, with their characteristic accessories of cloud and atmosphere.

Contrasting strikingly with Poussin, the next painter of importance is *Philippe de Champaigne* (1612-74) of Brussels, a master of great natural ability, who went to Paris early in life, and was much employed by Marie de Médicis, Richelieu, and Louis XIII. His religious compositions are tinged with the austerity of the Cistercian monks of Port Royal at Paris, whose mystic and ascetic doctrines were highly revered at that period, while his portraits are remarkable for their warm, rich colouring and their strong individuality. Portrait painting was indeed the province in which the French masters of the 17th century chiefly excelled. No one can now be roused to enthusiasm by *Le Sueur's* (1617-55) feeble scenes from the life of St. Bruno, or admire *Le Brun's* (1619-90) theatrical heroism, unless it be remembered that he was merely a showy decorator and the 'Directeur des Gobelins'; and even *Jouvenet's*

(1644-1717) able and vigorously coloured works in Poussin's style will now interest but few spectators; whereas the portraits by *Mignard*, *Largillière*, *Rigaud*, and others still delight us with their lifelike freshness and refined individuality.

The ostentatious and declamatory element in French culture which was developed in the reign of Louis XIV. survived down to a late period in the 18th century. And yet there existed a second element, which played a still more important part throughout the whole of that century, although not so to speak officially recognised. The victory gained by this new element was due to the material changes which had taken place in the social life of the country. Paris had become the intellectual centre of the nation, and the importance of the court had rapidly and signally decreased. The court had indeed itself betrayed its uneasiness under the burden of the traditional bombast, and shown its preference for the enjoyment in incognito of unrestrained amusement. The most marked outcome of these changes was the development of the Rococo Style of architecture and ornamentation, a style which may be described as emanating from the ladies' boudoir. The same taste was manifested in the plastic forms which now came into vogue, particularly in the pleasing groups of miniature figures and other knicknacks executed for the private drawing-room; and in the prevailing love of comic tableaux, pastoral scenes, mythological travesties, and joyous masquerades, painted in delicate roseate hues.

Most deserving of careful study among the painters of the rococo period is *Antoine Watteau* of Valenciennes (1684-1721), the most interesting of whose works are preserved in the Collection La Caze at the Louvre. His 'Gilles', one of the chief characters in French comedy, possesses far higher artistic merit than his famous 'Embarcation for the Island of Love', while his 'Indifférent' and 'Finette' are masterly delineations of character, entitling him, even as a mere colourist, to a much higher rank than any of his contemporaries. The chief exponent of the less refined Rococo type is *François Boucher* (1713-70), whose pictures, however, soon weary the spectator with their artificiality and sickliness. In the same style, but more pleasing, are the love scenes depicted by *Fragonard* (1732-1806), a master of Provence, who, like Watteau, is best represented in the La Caze Collection.

Again in sympathy with changes in the literary and social world, French painting entered on another new phase about this period, and began to draw its themes unvarnished from humble life, and to aim at greater fidelity to nature. Thus we find *Chardin* (1699-1779), who was also an accomplished painter of still life, abandoning the shepherds and comedians of his contemporaries, and executing such works as the 'Grace before Dinner', the 'Industrious Mother', and the 'Card House', which derive their themes from the picturesque features of humble society. The chief illustrator of

domestic drama, however, was *Jean Baptiste Greuze* (1734-1805), whose style occasionally borders on the sentimental, and at other times degenerates into triviality. His 'Marriage Contract', 'Paternal Curse', and 'Broken Jar' are so cleverly conceived and so full of meaning as to rivet the attention of all beholders and suggest to them the whole surrounding history of the scene; but his talent as a painter unfortunately fell short of his poetical taste, and, as in the case of Fragonard, his peculiar style was but short-lived and soon fell into oblivion.

About the middle of the 18th century, when antiquarian pursuits began to become the fashion and to influence social life, artists again began to resort to antiquity for their inspirations. Even before the Revolution there appeared numerous harbingers of this return to archaic subjects and forms, while the Revolution itself, which boasted of being founded to a great extent on ancient republican institutions, enabled the new school to gain a complete victory. The most distinguished representative of this school, and at the same time the father of modern painting in France, was *Jacques Louis David* (1748-1825), whose political importance, as well as the fact that his school was largely visited both by Frenchmen and foreigners, contributed not a little to enhance his reputation. His style somewhat resembles that of Raphael Mengs, his German contemporary, and his earlier works in particular betray the declamatory element and a cold and calculated imitation of the antique. His 'Horatii and Curiatii', his 'Death of Socrates', his 'Brutus', and even his 'Sabine Women', a work in which he aimed at reviving the Greek style of art, now possess little more than historical interest. — His contemporaries, *Girodet* (1767-1824) and *Prudhon* (1758-1823), alone asserted their independence of David's school of painting. Prudhon in particular endeavoured to attract by refined sentiment and delicacy of colouring; but owing to the temper of the age and the influence of David, which continued dominant throughout Napoleon's régime, his efforts were attended with but little success. — The chief painters of the Napoleonic period were *Gérard* (1770-1837), *Gros* (1771-1835), and *Guérin* (1774-1833). Gérard's portraits are not only interesting as studies of costume, but show the skill of the master in representing his subjects in the most favourable light, and bear traces of his appreciation of the true province of art. They at least possess far higher artistic merit than the pictures of public ceremonies and battles which were so much in vogue in his day. These painters, however, have already lapsed into a kind of historical twilight, as they have rarely produced works of great intrinsic value, and are deficient in those high artistic qualities which immortalise pictures and render them independent of changes of taste and style.

The era of modern French art properly begins with the period of the Restoration, and its dawn may be said to have been inau-

gurated by the exhibition of *Théodore Géricault's* (1791-1824) 'Shipwreck of the Medusa' in the year 1819. Géricault was even more revolutionary in his views than David; he repudiated the traditions of the past more completely, and introduced thorough innovations with greater boldness. He was the first to give expression to passion and unrestrained emotions, he preferred fidelity to nature to all other aims, he did not shrink from the melodramatic element, he aimed at vigorous and effective colouring, and used every effort to enhance the impression produced on the spectator. His example proved a powerful stimulant to a series of younger painters, and at length gave rise to the establishment of the Romantic School, which after violent opposition eventually became dominant, owing partly to the sympathy of a cognate school of poetry and the patronage of the liberal opposition. Its success was farther materially promoted by the circumstance that its disciples evinced an intelligent interest in the public topics of the day and paid sincere homage to literary culture. They were enthusiastic admirers of Dante, the great mediæval poet, and showed their acquaintance with most celebrated poets and authors of other nations. They drew their favourite inspirations from Shakspeare, Goethe, Byron, and Walter Scott, and were at the same time skilful illustrators of the most interesting pages in their own national history. Holding but little intercourse with the art of the past, they devoted themselves entirely to the life of the present. The hostile outcry with which their first appearance had been greeted now gradually subsided, and differences were smoothed over. The Romanticists used their victory with moderation, and their opponents learned to appreciate many of their good qualities, and particularly their skill in depicting emotions drawn directly from actual life and their effective style of colouring. The whole of Europe now rang with their praises. Foremost among their ranks are the distinguished names of *Eugène Delacroix*, *Ary Scheffer*, *Horace Vernet*, *Paul Delaroche*, and *Jean Auguste Dominique Ingres*. The reputation of Ary Scheffer was the first to fade away; but the works of Delacroix, a thorough Romanticist, who was little disposed for compromises, exercised great influence long after his death. The same may be said of the works of Ingres, whose remarkable versatility enabled him both to take the position of leader of the Idealists and to enter into the lists with the Romanticists.

Eugène Delacroix (1799-1833) appeared for the first time in the Salon of Paris (p. 158) in 1822, when he exhibited his 'Dante and Virgil'. Two years later he produced his 'Massacre of Chios', which awakened much interest owing to the general sympathy felt for the Greeks, but at the same time roused intense indignation among artists of the older schools. It might indeed be called a massacre of all academic rules, of all sacred traditions: drawing and grouping seemed alike objection-

able. Delacroix, however, persevered in his course and proceeded to develop his style consistently. He invariably composed with a view to produce effective colouring, and grouped his figures in accordance with their contrasts in colour. He intensified the lights, and collected the masses of contrasting tints, imparting to them a subdued glow according admirably with the passionate emotions and the often exaggerated vehemence of action depicted by him. This method is best exemplified by his 'Marino Falieri' and the 'Assassination of the Bishop of Liége'. A visit to Algiers extended his range of subjects, and enabled him to handle his kaleidoscope colouring with still greater effect. Examples of this later period are his 'Jewish Wedding in Morocco' and the 'Convulsionaries of Tangiers'. Towards the end of his life he evinced a preference for religious compositions, in which he has embodied the tragic element with very striking success. In order, however, thoroughly to appreciate Delacroix's style, the traveller should also inspect his mural paintings in the Palais du Corps Législatif, in the Luxembourg, and in the Chapelle des Anges in the church of St. Sulpice.

Greatly inferior to Delacroix was his contemporary Ary Scheffer (1795-1858) of Dordrecht, who was formerly regarded as one of the chief representatives of the Romantic School, but rather from his choice of subjects than his adoption of its style of colouring. The amiable character of the master, however, accounts to a great extent for the reputation he enjoyed during his lifetime. His 'Battle of the Suliots' (1827) was the first work that brought him into notice. His pictures from Goethe ('Marguerite') and Uhland were gratefully regarded by the Germans as a well-meant tribute to their national poetry, while his religious pieces, strongly tinged with sentimentality, delighted numerous female admirers.

Horace Vernet (1789-1863) is another master of the same group whose lustre has begun to pale. He was once the most popular painter in Europe, particularly in his own country, the glorious exploits of which he so magnificently illustrated, and was highly honoured and almost treated as an equal by princes of all nations. Within the first few years of the Restoration period he dedicated his art to the service of the French army. The reminiscences of the Napoleonic era afforded him abundant materials, while the national exasperation at the humiliation of the country and the hope of revenge ensured a welcome to every picture which fostered these feelings. Vernet attained the zenith of his reputation in 1830-40, when he painted the exploits of the army in the wars of the Revolution and in Algeria. He possessed a remarkable knowledge of military manœuvres, and succeeded in grouping the most complicated battle scenes in a manner clear and intelligible to the spectator. He was thoroughly familiar with the characteristics of the French soldier, of whom he has painted a number of admirable types, while the technical details of his battles are depicted with

the utmost spirit. His works, however, can boast of none of the more refined and subtle charms of his art. His scenes from Roman life, with which he became well acquainted during his stay in Rome as director of the French Academy, are destitute of freshness and originality, and their attractions are therefore superficial only. To Vernet is due the chief merit of introducing Oriental subjects into French painting, and of being the first to endeavour to render Biblical scenes more attractive by representing them with their appropriate surroundings.

Closely trenching on Horace Vernet's fame during the 'July Monarchy', was that of Paul Delaroche (1797-1856), to whom historical pictures are mainly indebted for their long-lived popularity in France. His works appeal directly to the spectator's interest in the progress of culture, he utilises for his pictures the historical poetry for which a taste then prevailed, and is judicious in his choice of objects. Moderate in character, averse to extremes and exaggeration, and a keen and intelligent observer, he adopts many of the methods of the Romanticists, and in particular learns from them the art of effective colouring, while by no means insensible to the merits of the opposite school of art. Though correct enough in style to satisfy the adherents of the idealistic school, he succeeds in imparting sufficient life and freshness to his figures to prevent the Romanticists from regarding him as an antagonist. In 1829 his 'Death of Queen Elizabeth' caused great sensation. The figures are of life-size, the colouring of the drapery is manifestly calculated for effect, and the expression of the pain attendant on the death-struggle is unrestrained. Among his other works resembling scenes from an historical romance, in which the harsh and unpleasing features of his characters are softened by their genre-like treatment, and which have become extensively known from engravings, may be mentioned his 'Richelieu and Cinq Mars', his 'Mazarin on his Deathbed', his 'Cromwell by the coffin of Charles I.' and his 'Sons of Edward'. Probably the best of his scenes from French and English history are his 'Lady Jane Grey' and his 'Assassination of the Duc de Guise'. His strong points, consisting of delicacy in expressing individuality and skill in arrangement of detail, as well as his inefficiency in the construction of groups, are equally traceable in his so-called Hemicyle in the Ecole des Beaux Arts. Towards the end of his life, like Delacroix, he showed a preference for religious themes, chiefly of a sombre character, such as the Sufferings of Mary, a style to which he was inclined owing to a tendency to melancholy increased by domestic afflictions.

Older than these contemporaries, J. A. D. Ingres (1780-1867) survived them all. His labours extended over a period of sixty years. He began his career as an artist as a pupil of David in 1801. Within the next ten years, after having expanded his ideas by a sojourn in Italy, he produced his 'Venus Anadyomene' and his

'Œdipus with the Sphinx', works which vie with those of his later life, and to the style of which he afterwards to some extent reverted. A venerator of antiquity and an enthusiastic admirer of the nude female form, Ingres nevertheless wandered far into the realms of far-fetched allegory, frequently chose religious themes, and achieved great success in his studies of colour. So widely divergent in character are many of this fertile painter's works that it is difficult to believe that they possess a common origin. What a contrast, for example, is presented by his apotheoses of Homer and Napoleon, his 'Francesca da Rimini', 'Pope Pius VII. in the Sixtine Chapel', 'The Spring', and 'The Vow of Louis XIII.'! Even his portraits of Cherubini, Bertin, and Mad. Devauçay show great differences of style. It was chiefly owing to this versatility that he was unreservedly admitted to be the greatest French painter of his time, although he never attained to so great popularity as Horace Vernet. — The most distinguished of his pupils was *Hippolyte Flandrin* (1809-64), whose skill was chiefly dedicated to religious frescoes. Numerous and important as are the frescoes in Parisian churches painted since the second quarter of the present century, it may be confidently asserted that Flandrin's pictorial frieze in the church of St. Vincent de Paul is the finest work of the kind in France. His conceptions are indeed so able, his forms so beautiful, and his execution so masterly, that Flandrin's works are probably nowhere surpassed in the realms of modern fresco-painting. — *Henry Lehmann* (born at Kiel, 1814), another pupil of Ingres, possesses all the lofty aspirations of his master, but without his power and technical skill.

Cœval with these great painters there flourished a considerable number of other able masters, some of whose works are extremely pleasing, although their authors never attained great distinction. Thus, few masters surpass *Decamps* (1803-60) as a colourist of Oriental scenes; and very effective historical genre-pieces have been produced by *Robert Fleury* (who is still alive), *Steuben*, *Devéria*, and *Coignet*. The last named has also attained a high reputation as a teacher of his art. — A pupil of David, and afterwards moulded in Italy, *Léopold Robert* (1794-1835) dedicated his art to humble life. He began with pictures of brigands, but afterwards succeeded admirably in themes drawn from Italian life and character. His compositions are vigorous and impressive, and the individual figures very attractive. He introduces us, indeed, merely to fishermen, rustics, and reapers; yet they seem endowed with a slumbering heroism of character reminiscent of the mighty past of their nation. — Towards the middle of the century *Diaz* excelled in the art of depicting female charms in their most captivating form, thus foreshadowing the taste of a somewhat later period. So, too, *Couture's* 'Romans of the Decline', exhibited in 1847, was one of the first modern works which manifested a tendency to depict classical themes in their sadder aspects, and an endeavour more effectively

to adapt the colouring to the subject. — On the other hand several more recent painters have clung to the style of their predecessors, such as *Chenavard* and *Gleyre*, a master rarely appreciated as he deserves, both of whom belong to the Idealistic School; *Hébert*, who trod in the footsteps of Robert, though somewhat sickly in taste; and *Léon Benouville*, who died young, the most worthy successor of Ingres and Flandrin.

The Second Empire inaugurated a new era in the history of French art. The influence of the earlier masters had begun to wane, and the new institutions and customs of the new generation now sought and found expression in a new school of art. That this school possesses various merits, and in some respects surpasses its predecessors, cannot be denied. Its chief superiority consists in greater ease and mastery of manipulation, and it has benefited by the experience of its elders in the management of colouring; but its weak points are not less clearly apparent. A disregard for the higher objects of painting as a branch of culture has unfortunately crept in. Figures, nude and clothed, are now painted with consummate skill and with sensuously admirable fidelity; but the souls by which they are animated are too often of the shallowest type. Instead of attempting compositions on a large scale, most of the painters of the present day prefer to execute small groups or single figures, in which perfection of form and effectiveness of colouring are their great aims, so that the French school is becoming more strongly individualised than ever. Each painter strives to solve his favourite problem in his own way, and to exhibit his own particular talent; the result of which is that the school can scarcely be said, like the Romanticists, to possess any worthier object of ambition in common. It is therefore hardly possible to group these most modern masters in any well-defined classes, particularly as some of them have practised several different styles at one and the same time.

Of these masters *Louis Ernest Meissonier* (born, 1813) is generally admitted to be the most distinguished. His pictures, which are often of very small size, recall in many respects the Dutch masters of the 17th century, rivalling them in sterling merit and skilful execution. His colouring is less brilliant than that of many other masters, but is remarkable for its clearness and the delicacy of its silvery grey tones. His characters, admirably true to nature, are often pervaded by an innocence and amiability which lend a great charm to many of his pictures; but he was less successful as a painter of battle-scenes containing numerous figures. Meissonier's graceful costumes and correspondingly pleasing figures rarely date from an earlier period than the 18th century, but a number of his contemporaries seek to attract admirers by the quaintness and uncommonness of their scenes. *Fromentin* and *Bida*, for example, have ransacked the East for this purpose, and seek to enhance the effect of their works by the representation of

striking landscapes. The pourtrayal of ancient customs has now become a special province of painting to which many artists have devoted themselves entirely. The versatile *Léon Gérôme* may be regarded as one of the chiefs of this department. While thoroughly accurate in the archaic garb in which he presents his works, he at the same time studiously humours the taste of the present day by the sensuousness or sensational character of his scenes. *Hamon* has chosen the attractive Pompeian frescoes, resembling a kind of porcelain painting, for his model. Other masters, too, while chiefly aiming at representing the attractions of the female form, frequently introduce antiquarian adjuncts. How far such works are the embodiment of ideal conceptions, and to what extent they are merely tributes to the popular voluptuousness of taste, is often not easily determined. The most famous works of this character are the creations of *P. Baudry*, whose paintings in the New Opera House bear magnificent testimony to the fertility of his imagination. Next in order may be mentioned *Cabanel*, who has also distinguished himself as a portrait painter and a decorator, and among others *Gust. Moreau*, *Amaury-Duval*, and *Em. Levy*.

Strongly contrasting with these refined idealists, *Gustave Courbet*, a prominent political agitator, is the chief modern votary of the coarsest realism. Naturally talented, and really successful as a painter of hunting scenes and landscapes, he afterwards descended to the lowest depths of society for some of his themes, and ruined others by his love of singularity, paradox, and exaggeration. His views, as gathered from his later pictures, seem to be that the object of art is not to embellish life, but to sadden it, and to illustrate the infinite hideousness of the world. — There are other artists, however, whose commendable object is to cast a pleasing poetic halo around the simple annals of humble and domestic life. Among the ablest masters of this class are *Millet*, *J. A. Breton*, *Leleux*, *Laugée*, *Jeanron*, *Brion*, and *Jundt*. More inclined to sadder views of life, but engaging in several different spheres, are *Antigna*, *Ribot*, and *Bonnat*, the last of whom has to some extent reverted to the earlier forms of genre painting. — Landscape painting, too, has undergone vicissitudes and conflicts similar to those already mentioned. In this province also, after the abandonment of painting in the classical style and on a large scale, the school which has become dominant devotes itself almost exclusively to the study of unambitious subjects, taken directly from nature, and rendered attractive by sedulous attention to light and shade. It was long before *Théodore Rousseau*, *Cabat*, *Dupré*, *Français*, and *Daubigny*, the most distinguished modern landscape painters in France, attained the reputation due to their merits; but, like their contemporaries in other departments, these masters show a marked tendency to individualism, and a taste for engaging in a number of divergent styles. In the province of animal painting *Troyon*, who will even

bear comparison with the great Dutch masters, is 'facile princeps'; and second to him must be mentioned the talented *Rosa Bonheur*.

Paris contains more numerous private picture galleries than any other city on the continent, to some of which amateurs will perhaps succeed in gaining access; but if unable to see them, the traveller may rest satisfied with the Louvre and the Luxembourg as affording him a sufficient survey of the history and development of French painting. The Luxembourg gallery enables us to make acquaintance with the most recent styles, among which we may mention the intensified system of colouring adopted by *Regnault*, who fell in a skirmish at Buzanval, and *Carolus Duran's* method of painting ladies' portraits resembling the lay figures of the 'modiste'.

It is a more difficult matter for the traveller to obtain a complete survey of modern French SCULPTURE, as the numerous monuments in the churches, as well as those of a public character, are so widely scattered throughout the city. Père Lachaise may, however, be recommended to the notice of visitors as almost the only place where numerous specimens of sculpture are to be found side by side. The classical style was adhered to in French sculpture much longer than in painting, though frequently modified by the modern taste for gracefulness and sensation. The chief representative of this style was *Pradier* (1790-1852), whose sculptures for a long period formed the standard works of the kind. An opposite style, practised by *David d'Angers* (1789-1856) found less favour, except perhaps in the province of portrait sculpture, of which he produced numerous exanples. Genre sculpture, bordering to some extent on the Renaissance style, has been practised of late with much success. Among the most popular works of the kind are *Rude's* 'Neapolitan Fisherman', *Duret's* 'Tarantella Dancer', and *Jouffroy's* 'Young Girl'. Most of the latest sculptors, while inclining to idealistic principles, have also admitted naturalistic elements; they show a preference for the pourtrayal of action and passion, and do not always avoid an approach to the picturesque. Since the time of Pradier and David d'Angers two new generations have sprung up, among whom *Guillaume*, *Cavelier*, and *Dumont* are now the most distinguished seniors, while *Perraud*, *Bourgeois*, *Barrias*, *Moreau*, *Maindron*, and *Carpeaux* are also names of high repute. In the special department of animal sculpture the most marked success has been achieved by *Barye*. In the execution of his 'Florentine Singer' *Paul Dubois* has recently taken a very promising step by reverting to the early Italian Renaissance style. — The glory of the French plastic art, however, as is well known, consists in its bronze works, which are unrivalled both in technical manipulation and in artistic taste.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Trains coming from a distance are frequently stopped before entering the station, in order to allow tickets to be collected, which is done after the premonitory — '*Préparez vos billets, s'il vous plaît!*' In other cases tickets are given up at the exit *(sortie)* from the station. Travellers with luggage-tickets have usually about 10 min. to wait till the baggage is all arranged for distribution on the long tables in the *Salle des Bagages*. This interval should be employed in engaging one of the fiacres or cabs which are in waiting outside the station. (The cabs in the first row are generally pre-engaged.) After receiving the driver's number and telling him to wait for the luggage (*'restez pour attendre les bagages'*), the traveller may proceed to superintend the examination of luggage (comp. p. xiv). Hand-bags and rugs should not be lost sight of, or deposited in the cab, before the traveller is himself ready to take his seat, as there are numerous thieves on the look out for such opportunities.

As soon as the traveller is released from the custom-house examination, he should secure the services of a porter (*facteur*, 25-50c.), telling him the number of the fiacre engaged. The fare from the station into the town during the day is $1^1/_2$ fr. for a cab with seats for two, and 2 fr. for one with seats for four persons; at night the fares are $2^1/_4$ and $2^1/_2$ fr. respectively. The charge for each trunk or other large article of luggage is 25c. (see also p. 24). When the driver has had to wait more than $^1/_4$ hr. the fare per hour is charged (p. 23).

The *Omnibus de Famille* is a comfortable conveyance for families or large parties, and may be ordered by letter the day before arrival, either from a hotel or from the Chef du Bureau des Omnibus † at the station where the traveller is to alight.

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† *Monsieur le Chef du Bureau des Omnibus, Gare de . . . . . à Paris.*
Monsieur, je vous prie d'avoir bien l'obligeance de tenir à ma disposition au train de . . heures (hour of arrival) *un omnibus pour . . . personnes.*
Veuillez recevoir à l'avance, Monsieur, mes remerciments et l'assurance de ma considération distinguée.

The charges from the different stations are as follows: —

From the *Gare du Nord*. Omnibus with seven seats: for 1-2 pers. 3 fr.; 3-4 pers. 4 fr.; 5-7 pers. 6 fr. — Omnibus with twelve seats: for 1-4 pers. 4 fr.; 5-8 pers. 8 fr.; 9-12 pers. 10 fr. — Each passenger is allowed 30 kilogrammes (about 66 lbs.) of luggage, 1 c. per kilogr. being charged for overweight. If the omnibus is to be used for conveyance to the station from a private residence, a charge of 5 fr. is made for the smaller (one-horse) vehicles, and 8 fr. for the larger (two-horse), even when not fully occupied.

From the *Gare de l'Est*. From 7 a.m. to midnight: for 1-3 pers. 3, 4, or 5 fr. according to the quarter of the city for which the travellers are bound; from midnight to 7 a.m. 1 fr. extra. For more than 3 pers. 1 fr. per seat. For 1-3 pers. 60 kilogr. (132 lbs.) of luggage are allowed; for 4-5 pers. 100 kilogr. (220 lbs.); for 6-10 pers. 160 kilogr. (352 lbs.); and 1 c. per kilogr. is charged for overweight. For conveyance from a private house the charge for 1-5 pers. is 5-7 fr.

From the *Gares de l'Ouest*. There are no private omnibuses to be had at the Gare St. Lazare. From the Gare Montparnasse: for 1-2 pers. 2 fr.; for more than 2 pers., 1 fr. each. Each passenger is allowed 30 kilogr. of luggage; and 20 c. per 10 kilogr. is charged for overweight. Omnibus to one of the other stations, from 6 a.m. to midnight, for 1-7 pers. 5 fr., or after midnight 6 fr.

From the *Gare d'Orléans* to a hotel, or from a private residence to the station. Omnibus with seven seats, from 6 a.m. to midnight, for 1-3 pers. 4-5 fr. according to the distance; after midnight 5-6 fr.; for more than 3 pers. 1/2 fr. extra for each additional passenger. Omnibus with eighteen seats 8-10 fr. during the day. In the smaller vehicles 150, in the larger 300 kilogr. of luggage are allowed; for overweight the charge is 60 c. per 50 kilogrammes.

From the *Gare de Lyon*. Same charges as from the Gare d'Orléans, except that 1 fr. more is charged for taking up the party at a private residence.

The ordinary omnibuses are not available for travellers with luggage, and considerable acquaintance with Paris is moreover necessary to understand the various lines (comp. p. 26). On the other hand the railway omnibuses, which are in waiting on the arrival of express trains, may often be found very convenient. The passengers pay 70 c. each, and the vehicle is driven to their various destinations in turn.

Travellers arriving late at night, and not wishing to put up at one of the large hotels mentioned on p. 5, had better proceed on foot with their hand baggage to the nearest hotel, leaving their heavy luggage (the receipt for which they retain) to be claimed next day. The following hotels may be mentioned: — Near the Gare du Nord (Plan, red, 23, 24): **Hôtel Cailleux*, opposite the exit, at the corner of the Rue de Dunkerque and the Rue St. Quentin; *Grand Hôtel du Chemin de Fer du Nord*, also opposite the station, corner of the Boulevard Denain.

Near the Gare de l'Est, or *Strasbourg Station* (Plan R, 24): **Grand Hôtel St. Laurent & de Mulhouse* (R. from 2 fr.), Rue de Metz 4, to the left on leaving the station; then, all in the Boule-

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans.

vard de Strasbourg, opposite the station: *Grand Hôtel de Strasbourg* (78), **Hôtel de l'Europe* (74), *Hôtel de Paris* (72).

Near the GARE ST. LAZARE (*Ouest, Rive Droite;* Plan R, 18): *Hôtel de Londres & de New York*, Rue et Place du Havre 13, opposite the station; adjacent, *Hôtel Anglo-Américain*, Rue St. Lazare 113; small hotels in the Rue d'Amsterdam, at the exit from the station, Nos. 30, 24, 22, 20, 16, and 4.

Near the GARE MONTPARNASSE (*Ouest, Rive Gauche;* Plan B, 16): *Grand Hôtel de France & de Bretagne*, on the side from which trains depart; *Hôtel de la Marine & des Colonies*, on the side where trains arrive.

Near the GARE DE LYON (Plan B, 28): *Hôtel de l'Univers*, Rue de Châlons 46, on the side for starting.

Near the GARE D'ORLÉANS (Plan B, 25): *Hôtel du Chemin de Fer*, Boulevard de l'Hôpital 8, opposite the side of arrival.

In order to save time, the traveller should, if possible, before starting from home write the applications† for permission to visit objects of interest not shown to the general public (pp. 61-63), leaving them open, however, as sealed letters are liable to seizure at the custom-house.

To ensure civility from servants, officials, and others, the traveller in France should accustom himself to the inevitable '*s'il vous plâit*', when ordering refreshments at a café or restaurant, or making any request. It is customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. The Parisian police are so efficient and well-organised, that street-robberies are less frequent in Paris than in most other large towns. Let the traveller, however, beware of pickpockets, who are as adroit as the police are vigilant, and are particularly apt to victimise strangers. About 300 persons are arrested nightly at Paris, while the number in London is three or four times greater.

The Parisian directory, published annually and familiarly known as *Bottin*, which may be consulted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found useful by those who make a prolonged stay at Paris. It con-

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† *Monsieur . . . .*
Etranger, et désirant vivement voir . . . . . , je prends la liberté de vous prier de vouloir bien me faire adresser un billet d'admission pour moi (et ma famille).
J'ai l'honneur d'être
avec un profond respect
Monsieur . . . .
Votre très humble serviteur
(name and address, distinctly written).

sists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries. — The police authorities vouchsafe no information in answer to enquiries which are not sanctioned by the authority of the traveller's consul or ambassador.

2. Hotels.

Alphabetical list at the end of the Book, after the Index.

The traveller has ample latitude in the selection of a hotel in Paris, and his choice must generally be determined by the price he is willing to pay for accommodation. Travellers for pleasure, with whom economy is of no serious moment, will naturally prefer either the Boulevards or their immediate vicinity, especially if ladies are of the party. Gentlemen travelling alone may, on the other hand, secure very comfortable quarters at a much more moderate rate in the less frequented houses in various side-streets.

Charges for rooms vary from 3 to 30 fr. according to their size, floor, and comfort, and according to the situation of the hotel and the whole style of its accommodation, which in some of the older houses is far from inviting. Charges are also influenced by the season of the year, by the length of the visitor's stay, and by the demand for accommodation, which during the Exhibition cannot fail to be considerable.

In the hotels in the Boulevards Montmartre, des Italiens, des Capucines, and de la Madeleine, in the Avenue de l'Opéra, Rue de la Paix, Place Vendôme, Rue Castiglione, and Rue de Rivoli, rooms on the third or fourth floor (*i.e.* 'au-dessus de l'entre-sol' and consequently the fourth or fifth above the 'rez-de-chaussée' or ground-floor) are let at 5 fr. at least, while the lowest charge for those on the first or second floors is 10 fr. per day. The charges are somewhat more moderate (third or fourth floor 3 fr., first and second floors 5-7fr.) in the Rue St. Honoré, Rue de Richelieu, Rue Vivienne, Rue Neuve-St. Augustin, Rue Neuve des Petits Champs, and other streets lying between the Rue de Rivoli and the Boulevards, and in the streets to the E. of the Palais Royal. In the more remote and less convenient quarters on the other bank of the Seine, such as the Rue des Saints Pères, Rue Bonaparte, Rue de Lille, Rue de l'Université, and Rue Jacob, rooms may be obtained for $2^1/_2$-3 fr., lights and attendance being extra, but these charges secure apartments of very modest pretensions only. A large room, often adjoined by a reading-room, and in many cases fitted up with great elegance, is set apart in each hotel for the reception of the visitors of persons staying in the house.

Enquiry as to prices should always be made on the day of arrival or the day following, to prevent unwelcome surprises. This is quite

customary even when the visit is to be of a night's duration only. The charge for the first breakfast (tea or coffee with bread and butter), which it is better to take in the hotel than at a café (see p. 20), varies from $1\frac{1}{4}$ to 2 fr. The second breakfast or luncheon (*déjeuner*; about noon) and dinner (from 5. 30 to 7 p.m.) may be taken where the traveller pleases, it being by no means necessary to return to the hotel for these meals. The usual hour of table-d'hôte at the hotels is 6 p.m.

When a prolonged stay is contemplated the bill should be obtained every two or three days, in order that errors, whether accidental or designed, may be detected. When the traveller intends to start early in the morning, he had better pay, or at least examine, his bill on the previous evening, as overcharges are apt to escape detection in the hurry and confusion of departure. *Attendance* is almost always an item in the hotel-bill, but it is usual to give the concierge, the 'boots', and the waiter by whom the traveller has been specially attended a fee of 1-3 fr. each according to the length of the sojourn in the hotel. When, as is often the case at the *maisons meublées*, the payment for service is discretionary, a sum at the rate of $\frac{1}{2}$-1 fr. per day should be distributed among the servants at the end of the traveller's stay, besides which an additional gratuity may occasionally be given to ensure civility.

Articles of Value should never be kept in the drawers or cupboards at hotels. The traveller's own trunk is probably safer; but it is better to entrust them to the landlord, from whom a receipt should be required, or to send them to a banker.

The following list of Parisian hotels comprises merely a selection of the better known houses in the quarters frequented by strangers. It is often difficult to draw the line between houses of the first, and those of the second class, but the situation may generally be regarded as determining this point (comp. p. 4). When ladies are of the party an unmistakably first-class hotel should always be selected.

Right Bank of the Seine. The three largest hotels in Paris are: the *Grand Hôtel du Louvre, Rue de Rivoli, opposite the N. side of the Louvre, adjoining the Palais Royal (comp. Plan, W, 20; special plan *II*); on the ground-floor are the Grands Magasins du Louvre mentioned on p. 40. — The *Grand Hôtel, Boulevard des Capucines, adjoining the new Opera House (Plan, W, 18; *II*), with *dépendance* (Hôtel Scribe). — The *Hôtel Continental, Rue de Rivoli, corner of the Rue de Castiglione (Plan, W, 18), opposite the Garden of the Tuileries, opened at the end of April 1878, and built in part on the site of the Finance Office, burned down by the Communists in 1871.

These three hotels, magnificent edifices occupying whole blocks of streets, and each containing 600-800 rooms, are managed some-

what in the same style as the large American hotels, and are replete with every comfort. Travellers are sure to find accommodation at any of them, at any hour of the day or night; but many will prefer the smaller, quieter, and less expensive houses, especially when ladies and children are of the party. On arrival a room at the desired charge is asked for at the bureau, where also the bill is afterwards paid. It is not necessary to take any meals in the house. As a rule articles are paid for as consumed, but arrangements may also be made to pay a fixed sum per day (see below). In favourable seasons about 300 guests, including many from other hotels, frequently dine at the tables d'hôte. The amount given away in gratuities is generally smaller in these houses than in other hotels, as fees to the waiters are less usual. The 'boots' and chambermaid each expect 1-2 fr., while the porter who conveys the luggage from the room to the cab receives 1 fr. The ordinary charges in the Hôtel du Louvre are: R. from 3-4 fr., L. 1 fr., A. 1 fr., first breakfast $1\frac{1}{2}$ fr. in dining-room, 2 fr. in private room: déjeuner à la carte; table-d'hôte at 6 p.m. 6 fr., wine included, dinner *à part* 8 fr. in dining-room, 10 fr. in private room. The charges in the Grand Hôtel are similar: déjeuner with wine and coffee 4 fr., pension 20, 25, or 30 fr. per day. Similar rates in the Hôtel Continental, the restaurant and café of which overlook the Garden of the Tuileries. A café has also been fitted up on the flat roof of the hotel (*la terrasse;* reached by a lift), which commands a still finer view of the gardens.

Next to these enormous hotels rank the following†: —

In the *Place du Palais Royal*, but entered from the Rue de Rivoli, 170, opposite the Hôtel du Louvre: *Hôtel de la Place du Palais Royal (R. 4-6 fr., A. 1 fr., L. 75 c., D. 5 fr.). — Adjacent, Rue de Rivoli 172, Hôtel du Pavillon de Rohan; 206, *Hôtel du Jardin des Tuileries.

The five following, opposite the garden of the Tuileries, are much frequented by English travellers, and are expensive (Plan, W, 18; *II*): *Meurice, 228; *Windsor, 226; *Brighton, 218; Wagram, 208; Rivoli, 202.

No. 83 Rue de Rivoli, farther E., not far from the Louvre, is the *Hôtel Ste. Marie (R. 2-6 fr., déj. 3 fr., D. $4\frac{1}{2}$ fr., pension per week, everything included, 90 fr.).

In the *Rue St. Honoré* (Pl. W, 18; *II*) are the following large hotels: Hôtel de Normandie, No. 256 (and Rue de l'Echelle 7), corner of the Avenue de l'Opéra (R. 4-6, A. 1, L. 1, D. with wine 4 fr.); Choiseul, 241; Hôtel de France et de Bath, 239; de Lille et d'Albion, 223, 225 (R. from 4 fr., A. 1 fr., L. 75 c., D.

† Observe that in the streets at right angles to the Seine the numbers of the houses begin from the river; in those parallel to the river, the numbers begin at the east end. In both cases the even numbers are on the right, the uneven on the left.

at 5 p.m. 5 fr.); Grand Hôtel St-James, 211 (and Rue de Rivoli 202). Less pretending: Hôtel d'Oxford et Cambridge, 221, at the beginning of Rue d'Alger; de Londres et de Brighton, 300, entrance in Rue St. Roch; *Maison Meublée*, 338.

Good second-class hotels in the streets lying between the Rue de Rivoli and the Rue St. Honoré (Pl. W, 18; *II*): in the *Rue du Dauphin*, de Paris et d'Osborne (4 & 6), de la Couronne (3), St. Romain (5 & 7), du Dauphin (12); — de la Tamise, Rue d'Alger 12; — Metropolitan, Rue de Luxembourg 8; *Appartements Meublés*, same street 37.

In the *Rue Boissy d'Anglas* (Pl. W, 18; *II*), near the Champs Elysées: Hôtel Vouillemont (No. 15).

In the *Champs Elysées*, at some distance from the principal attractions: Hôtel du Palais, Cours la Reine 28 (R. 5 fr.); Grand Hôtel d'Albe, Avenue de l'Alma 71 & 73.

In the *Place Vendôme* (Pl. W, 18; *II*), first-class: *Bristol, Nos. 3 & 5; *du Rhin, Nos. 4 & 6; *Vendôme, No. 1.

In the *Rue Castiglione*, a handsome street leading southwards from the Place Vendôme, are the following large hotels: Balmoral, No. 4, at the corner adjoining the Rue de Rivoli; Londres, 5; Dominici, 9; Liverpool, 11; Castiglione, 12.

In the *Rue de la Paix*, leading northwards from the Place Vendôme: *Mirabeau, 8; Westminster, 11 & 13; Hollande, 20; Iles Britanniques, 22; Splendide Hotel, 24 (also Place de l'Opéra 1, and Avenue de l'Opéra 49; R. 4-25 fr.).

In the *Avenue de l'Opéra*: Bellevue, 39; *des Deux Mondes, an old established house, lately transferred hither from the Rue d'Antin (R. 4-6, D. 5 fr.).

In the *Rue Neuve St. Augustin* (Pl. W, 18; *II*), crossing the Avenue de l'Opéra and Rue de la Paix, are a few comparatively moderate houses: *Chatham, 67 and 69; *de l'Empire, 57; de l'Amirauté, 55; d'Orient, 46 and 48; de Rastadt, 44; de Choiseul et d'Egypte, at the Avenue de l'Opéra; Ile de France, 26; St. Augustin, 15; Danemark, 13; the last three of modest pretensions.

To the W. of Rue de la Paix: in the *Rue Neuve des Capucines*, No. 5, *de Calais (R. 2-10 fr.); in the *Rue de St. Arnaud*, No. 11, de l'Alma.

In the *Rue Neuve des Petits Champs* (Pl. W, 18, 21), the prolongation of the Rue Neuve des Capucines: Trois Princes, 78, moderate, and conveniently situated.

In the *Rue Louis le Grand*, leading southwards from the Boulevard des Capucines and intersected by the Avenue de l'Opéra: de Boston, 22; Louis le Grand, 2, corner of the Rue Neuve des Petits Champs.

In the *Rue d'Antin*: des Etats-Unis, 16; d'Antin, 18, these two second-class; *Maison Meublée*, 20; de France, 22. — In the *Rue de Port Mahon*: Grand Hôtel de Port Mahon, 9.

In the *Boulevard des Capucines* (Pl. W, 18), opposite the Grand Hôtel (p. 5), two large *Maisons Meublées*. Nos. 25 and 29. Then Hôtel de l'Opéra, No. 5; des Capucines, No. 37 (R. from 4 fr.).

In the *Place de la Madeleine* (Pl. W, 18): Grand Hôtel du Parlement, No. 18 (also Rue de la Ferme 1), with view of the Boulevard de la Madeleine (R. 3-5 fr.).

More moderate hotels in the conveniently situated streets to the S. of the Boulevard de la Madeleine: *Rue Richepanse*, 11, Hôtel du Danube et de Glascow; 14, Richepanse, with view of the boulevard; 13, *Appartements Meublés*. — *Rue Duphot*: 22, Britannique; 20, de l'Amirauté; 8, Burgundy; 6, de la Mayenne.

Nearer the Opera, to the N. of the Boulevards: *Rue Caumartin* 14, Grande Bretagne; 35, de St. Petersbourg; 41, de Paris et de Londres, less pretending. — *Rue Scribe* 15, adjoining the Opera, de l'Athénée (R. 4-20 fr.). — *Boulevard Haussmann* 44, behind the Opera, de Canterbury. — The *American Home*, Rue de la Bienfaisance 7, 9, & 11, to the N. of the Boul. Haussmann, and not far from the Gare St. Lazare, may be mentioned as a comfortable boarding-house (pens. 9-15 fr. per day).

Boulevard des Italiens (Pl. W, 21; *II*): 32, and Rue du Helder 6, *Grand Hôtel de Bade (R. 4-6 fr.); same Boulevard, and Rue de Richelieu 101, Grand Hôtel de Castille.

To the N. of the Boulevard des Italiens, in the *Rue du Helder*: Hôtel du Helder, 7, 9, & 10 (R. from 4 fr.); *Richmond, 11 (good family hotel); du Tibre, 8, inexpensive; *du Brésil, 16, moderate (restaurant *Taverne Anglaise*); *Maison Meublée*, 2. — In the adjacent *Rue Taitbout*: *d'Espagne et de Hongrie, 4 & 6; Taitbout, 12, unpretending.

In the *Rue Laffitte*, also issuing from the Boulevard des Italiens (Pl. R, 21; *II*): *Byron, 20 (R. 3-5, A. 1, L. 1/2 fr.); *Laffitte, 40 (R. from 4 fr.); de Dunkerque et de Folkestone, 32; de France, 32, beyond the Rue de Lafayette; de l'Amiral, 26; Mecklenbourg, 38; de Finlande, 16 (also *Appartements Meublés*), less pretending; d'Alexandrie, 34 (*Maison Meublée*).

In the *Rue Le Peletier*, parallel to the Rue Laffitte: de l'Europe, 5; Victoria, 11; de Nelson, 13 & 15 (R. from 2 fr.).

Rue Drouot, also near the Boulevard des Italiens (Pl. R, 21; *II*, *III*): 1, *de Russie (R. and L. 4-5 fr.). — In adjacent streets: *Rue Rossini*, 16, Camoes et Rossini, moderate. — *Rue de la Grange Batelière*: de Jersey, 3; du Liban, 4, moderate.

In the *Rue de Lafayette*, parallel to the Boulevards on the N (Pl. R, 21): d'Angleterre et des Antilles, 60; d'Espagne et d'Amérique, 56; du Monde, 47; la Folie, 48, corner of the Rue Faubourg Montmartre; Victoria et de Famille (R. 2 1/2-8 fr. daily, 50-180 fr. monthly); Suisse, 5.

More remote, *Rue de Châteaudun* 31 (Pl. R, 21), Grand Hôtel de Châteaudun.

To the S. of the Boulevard des Italiens (Pl. W, 21; *II*), well situated: *Rue de la Michodière* 9, *Hôtel de Gand et de Germanie; 27, de Paris; 25, de Bade et de Florence, moderate and near the boulevard. — *Rue de Hanovre* 9, Hôtel de Belgique et de Hanovre. — *Rue de Choiseul* 23, Hôtel du Canada et des Familles, with restaurant (R. 2-5 fr., pens. 7-10 fr.). — *Rue de Marivaux:* 9, Richelieu (R. 3-5 fr.); 5, Favart. — *Rue de Grammont*: 2, de Périgord (R. 4, D. 4 fr.); 1, de Manchester; 22, de Grammont. — *Rue d'Amboise* 4, Hôtel des Princes.

There are numerous other unpretending hotels in the side-streets of this quarter: *Rue Gaillon* 19 and 23; *Rue St. Roch* 13 and 39; *Rue des Moulins* 26; *Rue Ste. Anne* 61 and 36; *Rue Villedo* 12; *Rue du Husard* 5 and 3; *Rue Molière* 21 and 26.

In the *Rue Richelieu* (Pl. W, 21; *II, III*), to the S. of the Boul. des Italiens and the Boul. Montmartre: d'Orléans, 17; de Malte, 63 (R. 3-5, A. and L. 1, D. 3½ fr.); de Valois, 69, by the square; d'Espagne, 59; *de Strasbourg, 50 (good family hotel; R. from 2½ fr.); des Hautes Alpes, 12. — In *Square Richelieu*, opposite the National Library (Pl. W, 21; *II*), Grand Hôtel Louvois, a quiet and old-fashioned house with numerous small rooms from 4 fr. upwards.

Rue Vivienne, 3 (Pl. W, 21; *II*), near the National Library and the Palais Royal: *Hôtel des Etrangers (R. from 3 fr.); 40, Vivienne, near the Boul. Montmartre.

Rue Notre-Dame des Victoires, at the back of the Bourse: de Nice, 36; de la Bourse et des Ambassadeurs, 17; Suisse, 23, near the Rue Montmartre; de Rouen, 13; National, 11.

Rue Croix des Petits Champs (Pl. W, 20, 21), between the Place des Victoires and the Rue St. Honoré: de la Marine Française, 48; *du Levant, 27 (R. from 3 fr.); de l'Univers et de Portugal, 10; du Globe, 4 (R. 1½-5 fr.).

Between this street and the Palais Royal: *Rue Montesquieu* 5, Hôtel Montesquieu; *Rue Radzivill* 31, *Grand Hôtel de Hollande (entrance Rue de Valois 46), with good restaurant.

In *Rue Beaujolais*, *Palais Royal*, No. 15: Hôtel Beaujolais.

In the same neighbourhood (Pl. W, 20, 21; *III*) are a large number of small hotels of the second and third class, conveniently situated near the principal sights (R. 2-4 fr.). *Rue Rousseau:* du Rhône, 5; de la Martinique et de Belgique, 15; des Empereurs, 20; de Bordeaux, 33. — *Rue du Bouloi*, 11: des Empires. — *Rue Coquillière*, 21: *Hôtel Coquillière. — *Rue Coq Héron*: du Coq Héron, 3, at the back of the post-office; des Gaules et d'Orient, 17. — *Rue Radzivill* (already mentioned), adjacent to the Palais Royal: de Normandie, 13 (Dutch host and attendance), well spoken of; de Boulogne et de Calais, 15; de Bruges, 19; du Dauphin, 23. — *Rue Feydeau*, 3, on the other side of the Bourse, not far from the Boulevard: des Etrangers Feydeau. — *Rue du Mail*, 33: *de Bruxelles.

Rue Montmartre (Pl. W, 21; *II*), near the Bourse: *Hôtel de France et de Champagne, 133; d'Angleterre, 56 and 58.

Boulevard Montmartre (Pl. W, 21; *II*): Doré et des Panoramas, 3, with a fine view (R. from 3, A. 1, L. $^3/_4$ fr.; good restaurant); de la Terrasse Jouffroy, Passage Jouffroy, and Boul. Montmartre 10 (similar charges).

Boulevard Poissonnière (Pl. W. 21; *II*): *Beau-Séjour, 30, with fine view (R. 3-20 fr., L. 60. A. 50 c.); St. Phar, 32; Rougemont, 16, and Rue Rougement 2, with good restaurant.

In the *Cité Bergère*, to the N. of the last named boulevard, are some cheaper houses: de France, 2,bis; du Rhin, 3; Bernaud, 4; Lacombe, 6; des Arts, 7; de la Haute Vienne, 8; de Moscou, 10; des Deux Cités, 34, at the end of the street, of a somewhat higher class. — *Rue Bergère:* *Bergère, 34, old-fashioned house, with *dépendance* (R. from 3, L. $^3/_4$, A. $^3/_4$, déj. $1^1/_2$, D. $4^1/_2$ fr.); du Temps, 27 (R. from 2 fr.). — *Rue Geoffroy-Marie*: des Provinces, 2; Geoffroy-Marie, 12; de Lausanne, 13; de la Plata, 14; des Deux Amériques, 15, corner of the Rue Richer. — *Rue Richer*: Richer, 60, corner of the Rue du Faubourg Montmartre; Brésilien, 3.

Rue de Trévise (Pl. R, 21), a quiet street: de Belgique et de Hollande, 17; *de Cologne, 10 and 12 (R. 2-6, D. 4 fr.); de Trévise, 18; *de la Havane, 44 (R. 2-5 fr.).

Rue du Conservatoire (Pl. R, 21), parallel to the last, and also quiet: de Bavière, 17 (R. from 2 fr.); de Lyon et de New York, 7, well spoken of.

To the N. of the Boul. Bonne Nouvelle (Pl. W, 24; *III*), *Rue Mazagran*: Mazagran, 4; de Nice et de Savoie, 12, with restaurant. At *Impasse Mazagran* 4 is *Mad. Boeringer's Maison Meublée*. — Farther N., *Rue de l'Echiquier*, 36, at the corner of the Rue d'Hauteville, which leads to the boulevard: *du Pavillon de l'Echiquier (R. 2-10 fr.). — *Passage Violet* 4-10, between the Rues du Faubourg-Poissonnière and d'Hauteville: *Violet, a block of seven houses.

The hotels in the Rue St. Denis, Boul. de Sébastopol, Boul. de Strasbourg, and that neighbourhood, are somewhat distant from the principal sights, but well situated for business purposes. *Rue du Croissant*, 10: *Hôtel de Mars et de Normandie, near the Rue Montmartre. — *Rue St. Denis*, 155: *de Rouen, unpretending. — *Rue du Caire*, 4: de France, near the Square des Arts et Métiers. — *Rue Salomon de Caus*, 6: Vauban, adjoining the square just named. — *Boulevard de Sébastopol*, 112: de France et d'Algérie. — *Rue de Turbigo*: Européen, 67; Turgot, 76, near the Boulevards. — *Boulevard de Strasbourg*, 20: de Sébastopol. — Others in this neighbourhood, see p. 2. — The *Hôtel du Nord-Est* (*Vanstienne*), Rue des Petits Hôtels 12 (Pl. R, 24), may be mentioned as a *Maison Meublée* in this vicinity.

Left Bank of the Seine. The hotels on the S. side of the river, being at some distance from the Palais Royal and the Boulevards, are less conveniently situated than the above for sightseeing, especially if the traveller's stay is short.

Quai Voltaire, 19 (Pl. W, 17; *IV*), opposite the Tuileries: Hôtel Voltaire (R. from 3 fr.). — Adjacent, *Rue de Beaune:* de Feance, 6; de Lorraine, 7, both *hôtels garnis.* — Farther from the Seine, *Rue de Lille:* des Ambassadeurs, 45; de Béarn, 38 *(hôt. garni).* — *Rue de l'Université*: des Ministres, 32; de l'Université, 22. — *Rue Jacob:* d'Isly, 29, corner of the Rue Bonaparte; d'Angleterre, 22; de Saxe, 12; **Pilloud's Maison Meublée*, 58, near the Rue des Saints Pères. — Other *Maisons Meublées* in this locality will be found in the Rue de Seine, at the E. end of the Rue Jacob, Rue Bonaparte 27, etc. — *Rue des Saints Pères* 65: des Saints Pères (R. from 2½ fr.). — *Rue du Bac* 125 & 127; des Missions Etrangères (R. 2-4, table-d'hôte with wine 3 fr.). — *Rue de Grenelle* 16 & 18: du Bon Lafontaine (R. and A. 2-4, L. ½ fr.). The last three hotels are frequented by the clergy. — *Rue Bonaparte*, 3: de Londres, near the Ecole des Beaux-Arts (Pl. W, 17, 20; *IV*), patronised by visitors making a prolonged stay for the purpose of prosecuting art-studies. — *Rue de Tournon:* du Sénat, 7, near the Palais du Luxembourg; de l'Empereur Joseph II., 33.

The following are in the *Quartier Latin* (comp. p. 234). *Boulevard St. Michel*: d'Harcourt, 3 (R. from 4, L. ½ fr.); des Américains, 14; du Musée de Cluny, 18; de Suez, 31 (déj. 1½-2, D. 2-2½, pens. 90-110 fr. monthly). — *Rue Racine*, close to the Boulevard St. Michel: des Etrangers, 2 (R. 2-4 fr. daily, 30-60 fr. monthly); Michelet, 1. — *Rue de l'Ecole de Médecine*, 4: St. Pierre, unassuming (pens. 100-110 fr. a month). — *Rue Casimir Delavigne*, 7: St. Sulpice. — *Rue Corneille*, 5: Cornille, adjoining the Odéon, unpretending.

Single rooms at moderate rents are nowhere procured so easily as in the Quartier Latin, where lodgings are let in almost every house. The quietest parts of the Quartier are near the Luxembourg, opposite the garden, and in the Rue Vaugirard.

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the connoisseur must be prepared to pay 10-20 fr. for his dinner, exclusive of wine.

We shall enumerate a few of the best restaurants, especially those in the most frequented situations (Palais Royal, Boulevards, etc.). The least expensive are those at some distance from

the most fashionable streets; and at such establishments the cuisine is often as good as in the more showy houses. The charges are stated approximately, but, like those of the hotels, they generally have an upward tendency.

Hours. The Parisian's first breakfast generally consists of a cup of coffee and a roll at an early hour. The second breakfast, or *Déjeuner à la Fourchette* is a substantial meal, resembling dinner, and is served at the restaurants between 10.30 and 1.30 o'clock. Most Parisians dine between 5 and 8 o'clock. As the principal restaurants are generally crowded between 6 and 8, strangers will find it pleasanter to dine between 5 and 6. When, as sometimes happens, a restaurant is kept open almost the whole night, the fact will be noted in our list.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*', and on receiving payment expects a '*pourboire*' of 5 or 6 sous (3-4 in the inferior restaurants). The attention shown to regular frequenters of a restaurant mainly depends on the fees which the waiters receive from them.

Restaurants à la Carte. At these restaurants (p. 15 & follg.) the portions are generally so ample, that one portion suffices for two persons, or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. Ladies may dine at the best restaurants with perfect propriety.

Most of the larger restaurants, particularly those in the Boulevards, have '*cabinets particuliers*', or private dining-rooms, with separate entrances and a distinct staff of servants, where the charges are much higher than in the public rooms.

The Bill of Fare often consists of a book of many pages, bound in morocco or velvet. At the large restaurants whatever dish is selected is sure to be found unexceptionable of its kind, but at the smaller restaurants it is not prudent to order anything not mentioned in the '*carte du jour*'. Waiters, when asked what can be had, naturally enumerate the most expensive dishes first.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and filet de bœuf, and in the preparation of fricandeaus, mayonnaises, and sauces.

1. Potages (Soups).

Potage au vermicelle, vermicelli soup.
Pâte d'Italie, soup with maccaroni.
Potage à la Julienne, soup containing finely cut vegetables.
Potage à la purée aux croûtons, a kind of pea-soup with dice of toasted bread.
Consommé aux œufs pochés, broth with eggs.
Tapioca, a kind of sago soup.

2. Hors d'oeuvre.

Huîtres, oysters.
Rôties, pieces of toast.
Saucisson, sliced sausage.
Cornichons, pickled cucumbers.

3. Bœuf (beef).

Bœuf au naturel, boiled beef.
Bœuf sauce tomate, beef with tomato sauce.
Beefsteak, or *biftek aux pommes*, beef-

steak with potatoes (*bien cuit*, well-done, *saignant*, underdone).
Filet aux truffes, fillet of beef with truffles.
Filet au jus, fillet with gravy.

4. Mouton (mutton).

Côtelette panée, cutlets with bread-crumbs.
Blanquette d'agneau, fricassee of lamb.

5. Veau (veal).

Ris de veau, sweetbreads.
Fricandeau de veau, slices of larded roast veal.
Blanquette de veau, fricassee of veal.
Cervelle de veau au beurre noir, calf's-head with brown sauce.

6. Porc (pork).

Pieds de cochon à la St. Menehould, pig's pettitoes seasoned.

7. Volaille (poultry).

Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for one person, and even for two persons at the large restaurants. (*Vaile ou la cuisse?* the wing or the leg? the former being rather dearer).
Croquette de volaille, baked fowl.
Caneton, duckling.
Oie, goose.
Dindon, turkey.
Pigeon, pigeon.

8. Gibier (game).

Perdrix, partridge (*aux choux*, with cabbage and sausages).
Perdreaux, young partridges.
Caille au gratin, quail with bread-crumbs.
Filet de chevreuil, roast venison.
Civet de lièvre, ragout of hare.

9. Patisserie.

Pâté au jus, meat pie.
Pâté de foie gras aux truffes, a kind of paste of goose-liver and truffles.

10. Poisson (fish).

Saumon, salmon.
Sole au gratin, sole baked in the dish.
Turbot, turbot.
Barbue, a kind of plaice.
Raie, roach (*au beurre noir*, with brown sauce).
Maquereau, mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote, ragout of fish.
Morue, cod.
Moules, mussels.
Ecrevisses, crabs.
Homard, lobster.

11. Rôtis (roasts).

Gigot de mouton, leg of mutton.
Porc rôti, roast pork.
Veau rôti, roast veal; and so on.

12. Salades (salads).

Salade suivant la saison, salad according to the season.
Laitue (pommée), lettuce salad.
Chicorée, endive salad.

13. Entremets or Légumes (vegetables).

Lentilles, lentils.
Asperges, asparagus.
Petits pois, green peas (*au beurre*, with butter sauce; *purée de pois*, mashed peas).
Haricots verts, green beans; *flageolets* or *haricots blancs*, white beans.
Choux, cabbages; *choux fleurs*, cauliflowers; *choux blancs*, white cabbages; *choux raves*, cole rape; *choucroute*, pickled cabbage (*garnie*, with lard and sausages).
Pommes, potatoes (it is not customary to add *de terre*).
Pommes frites, fried potatoes.
Pommes sautées, potatoes stewed in butter.
Pommes à la maître d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Chicorée, endives.
Oseille, sorrel.
Carottes, carrots.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.

14. Entremets Sucrés (sweet dishes).

Omelettes of various kinds (*au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, etc.).
Beignets, fritters.
Charlotte de pommes, stewed apples.
Crème a la Vanille, vanilla cream.
Tourte aux confitures, jam-tart.

15. Dessert.

Various kinds of fruit.
Meringue à la crème, cream-tarts.

Parfait, coffee ice.
The usual varieties of cheese are:
Fromage (à la crème) Suisse or *Chevalier* (the name of a manufacturer), a kind of cream-cheese.
Fromage de Gruyère, Gruyère cheese.
Fromage de Neufchâtel (Normandy), Neufchâtel cheese.

16. WINES.

The finer wines principally in vogue are: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (3-4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (6-8 fr.). White Bordeaux: *Sauternes* (3-4 fr.). — Red Burgundy: *Beaune* (2½-4 fr.), *Pomard*, *Volnay*, *Nuits* (4-5 fr.), *Romanée*, and *Chambertin* (5-8 fr.). White Burgundy: *Chablis* (1½-2½ fr.), *Montrachet* (4 fr.), and *Hermitage* (6 fr.).
Vin frappé, wine in ice.
Carafe frappée, caraffe of iced water.

Parisian bread is excellent, and has been famed since the 14th cent.

If the diner partakes of the '*hors d'œuvre*' presented to him between the courses, consisting of radishes, butter, prawns (*crevettes*), etc., his bill will swell into proportions for which he is probably not prepared.

The ordinary red table-wine is usually drunk with an admixture of water, or aërated water, of which a 'siphon', or a 'demi-siphon' may be ordered, and this precaution is particularly recommended in the inferior restaurants. A whole bottle is often placed on the table for each person, even when half-a-bottle only has been expressly ordered, and if the traveller does not protest in time he will have to pay for it.

RESTAURANTS À PRIX FIXE. The '*Dîner à Prix-fixe*' resembles a table d'hôte in being a complete repast at a fixed charge, which varies from 1 to 5 fr. in accordance with the number and quality of the dishes; but the diner is at liberty to come at any hour between 5 and 8, and is enabled to dine as expeditiously or as leisurely as he pleases. Payment in some instances is made at the door on entering. Where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately, but may be ordered together if desired. The cuisine is sometimes little inferior to that of the best restaurants. These establishments are recommended to travellers who are not *au fait* at ordering a French dinner.

The connoisseur in the culinary art will, however, avoid the 'dîner à prix fixe', and betake himself with one or two discriminating friends to a restaurant of the best class; and even the solitary traveller will often prefer a less showy, but more substantial repast at a good 'restaurant à la carte'.

Besides the restaurants enumerated here, there are many others of every kind in every part of the city. Wherever the traveller may chance to take up his abode, he may depend on obtaining a tolerable breakfast and dinner at some restaurant in the vicinity, although the house may not be mentioned in the Handbook.

Restaurants à la Carte in and near the Palais Royal.

Galerie Montpensier (W. side): *Corazza*, 10-13; *Doux* (A. Blot jeune), 9, on the first floor.

Galerie Beaujolais, facing the Théâtre du Palais Royal on the N.: **Grand Véfour*, one of the best-known restaurants in Paris. — The celebrated 'Frères Provençaux', formerly in this gallery, has long been closed.

Galerie de Valois: *Janodet* (Restaur. du Grand Vatel), 105; *Petit Véfour*, 106-109.

Galerie d'Orléans (S. side) 30-40, towards the garden 208-213: *Café d'Orléans* (Perot jeune).

Before entering the Galerie Montpensier from the end next the Louvre, we observe the **Maison Chevet*, Galerie de Chartres 13 and 15, an unrivalled emporium of delicacies, but not a restaurant. Those who wish to give a really good dinner get their materials from Chevet. Laffitte, the celebrated banker, and minister of Louis Philippe, is said to have sent to Chevet for fish for a dinner to be given at Dieppe.

Rue de Valois 8, at the end of the Galerie d'Orléans: **Au Bœuf à la Mode*, ample portions, good wine.

Restaurants à la Carte in the Boulevards.

The even numbers are on the N., the uneven numbers on the S. side (comp. p. 6, note).

Place de la Madeleine, 2: *Durand*, quiet.

Boulevard des Capucines: No. 39, *Tavernier* (Hill), good and not expensive; 12, *Café de la Paix*, connected with the Grand Hôtel; 4, *Café Américain* (these three are open at night).

Boulevard des Italiens: No. 38, *Bignon*, formerly *Café Foy*, at the corner of the Chaussée d'Antin; 20, **Maison Dorée*, fashionable; 16, **Café Riche* (Bignon Aîné), elegantly fitted up; 13, *Café Anglais*, similar; 29, **Café du Helder*, déjeuner on the ground-floor, dinner upstairs. All these are expensive, and open at night. — In the vicinity, Passage des Princes, leading to the Rue Richelieu, Nos. 24-30: **Noël-Peters*, quiet.

Boulevard Montmartre: 8, *London House;* 6, *Bonnefoy* (open at night). — Passage Jouffroy 10, S. side of the Boulevard: *Terrasse Jouffroy*.

Boulevard Poissonnière: No. 31, **Vachette-Brébant*, one of the best in Paris (open at night); 26, *Béjot*, rendezvous of authors and artists; 9, **Restaurant de France* (Guillaut), reasonable; 3, **Poissonnière*, or *Notta*. — At the corner of this boulevard and the Rue Rougemont: *Restaurant Rouyemont*, moderate.

Boulevard Bonne-Nouvelle: Nos 34 and 36, *Marguery*, with terrace, a favourite resort of merchants.

Boulevard St. Denis, 14: *Maire*, also facing the Boulevard de Strasbourg, 1.

Boulevard St. Martin (or rather No. 50, Rue de Bondy, which here meets the boulevard): *Lecomte*, frequented by the 'monde galant' in this locality.

Boulevard du Temple, 29: *Bonvalet* (Herbomez), not expensive, with a fine terrace and a café called the *Jardin Turc* (31 and 33).

Boulevard Beaumarchais, 2, near the Place de la Bastille: *Café-Restaurant de la Bastille.*

Other Restaurants à la Carte on the Right Bank.

Avenue de l'Opéra: 49, *Restaur. du High Life* (Splendide Hotel); 32, **Café Foy* (J. Bignon; comp. p. 15); 41, *Café de Paris.*

Rue Neuve St. Augustin, to the S. of the Boulevard des Capucines: 62, **Vian;* 30, *Gaillon*, at the Place Gaillon, well spoken of, quiet.

To the N. of the Boulevard des Italiens, Rue de la Chaussée d'Antin 52: *A la Ville de Corinthe.* — To the S., Rue Marivaux 9: *Restaur. de l'Opéra-Comique* (Bénard; also Russian cuisine).— Rue Grétry 1: *Taverne de Londres.*— Rue Favart 8: *Morel;* all these are near the theatre.

Rue de Richelieu 100, in the court: *Lemardelay.*

Place de la Bourse 13: **Champeaux*, with garden.

Rue St. Honoré 261: *Voisin*, near the church of the Assumption, noted for truffles.

Opposite the Gare du Nord: — *Barbotte*, Rue de Dunkerque 25, corner of the Rue de Compiègne; *Lequen*, in the same building, corner of the Boulevard Denain; *Café Piel*, Rue de Dunkerque 23, on the other side of the Boulevard Denain.

At the Gare de l'Est: *Schäffer* (Cullard), Rue de Strasbourg 11.

At the Gare St. Lazare: *Rest. des Chemins de Fer* and *Café Félix*, to the right, under the arcades; *Rest. de Rome*, Rue St. Lazare 111.

At the Gare Montparnasse: **Rest. de France et de Bretagne*, in the hotel of that name.

At the Gare de Lyon and the Gare d'Orléans, the *Railway Refreshment Rooms* may be recommended.

Champs Elysées. To the left on entering, before reaching the Palais de l'Industrie: *Ledoyen*, with fine terrace. Same side, beyond the Palais, Avenue d'Antin 23: **Gaudin.* Avenue d'Antin 19: *Le Moulin Rouge*, near the Concert des Champs Elysées.

Avenue du Bois de Boulogne 10, and Rue Rude 2: *Ory*, moderate; *Le Moulin Vert*, near the station of the Chemin de Fer de Ceinture.

Bois de Boulogne. Near the Jardin d'Acclimatation: *Pavillon d'Armenonville*, beautifully situated. The *Restaurant de la Cascade*, near the Cascade and the race-course, and *Madrid*, at the gate of that name, are also well situated (see p. 104).

Bois de Vincennes. On the small island in the Lac des Minimes, *Restaurant de la Porte Jaune* (p. 208).

Restaurants à la Carte on the Left Bank.

Rue de Lille, 33: **Blot.*

Rue des Saints Pères, 20, corner of the Rue Jacob: *Caron.*

Quai de la Tournelle 15, and Boul. St. Germain 10: *Mercier.*

Rue Mazet 3, first street diverging from the Rue Dauphine to the right when approached from the Pont Neuf (Pl. W, 20): **Magny*, a favourite haunt of the gourmets of the left bank. — On the adjacent Quai des Grands Augustins, 51: **Lapérouse.*

Restaurants of every kind abound in the Quartier Latin. One of the best is *Foyot-Lesserteur*, Rue de Tournon 33, opposite the entrance to the Luxembourg (Pl. W, 19), and Rue de Vaugirard 22,bis; *Rest.-Café Voltaire*, Place de l'Odéon 1.

Restaurants with Special Cuisine.

English: *Richard-Lucas*, Place de la Madeleine 9, and Rue Boissy d'Anglas 28; *Hill*, Boulevard des Capucines 39; *Weber*, Rue Royale 21; *Taverne Anglaise*, Rue du Helder 16; *Taverne de Londres*, Place Boïeldieu, opposite the Opéra Comique; *London House*, Boulevard Montmartre 8.

American: *Café Américain*, Boul. des Capucines 4.

Russian: *Rest. de l'Opéra Comique* (Bénard), Rue Marivaux 9.

Italian: *Beretta*, Passage des Panoramas, Galerie Montmartre (second on the left side) 12.

Cheap Restaurants à la Carte abound. Besides the Etablissements de Bouillon afterwards mentioned (p. 19), the following may be named: *Besson*, Rue Bergère 17; *Constant*, Rue Mazagran 7; at both the scale of charges is exhibited at the door.

Restaurants à Prix-fixe in the Palais Royal and Vicinity.

Where two prices are stated, the second includes a better quality of wine.

Galerie Montpensier (W. side, pleasantest on summer afternoons because in the shade), beginning from the end next the Louvre: — No. 23, **Rest. de Paris* (Laurent Catelain), déj. 1¾, D. 2¼ and 2¾ fr.; 36, **Dîners du Palais Royal* (formerly Café des Mille Colonnes); 40, 41, **Moureau* (Trappe); 65, *Aux Cinq Arcades* (Boutillac); these four similar charges.

Galerie Beaujolais (N. side): 88, **Tissot*, déj. 1¾, D. 2¼ fr.

Galerie de Valois (E. side), returning towards the Louvre: No. 116, *Démory*, déj. 1¾, D. 2¼ fr.; 137, *Richard*, déj. 1¾, D. 2¼-2¾ fr.; 142, 145, *Tavernier Aîné*, same charges; 167, **Richefeu*, *Aux Mille Colonnes*, déj. 1¾, D. 2¼-2¾ fr.; 173, **National* (Catelain Aîné), déj. 3, D. 5 fr.

These restaurants generally have additional entrances in the streets which bound the Palais Royal.

Rue de Rivoli 19, corner of the Place des Pyramides, adjoin-

ing the entrance to the garden of the Tuileries: *Restaurant de la Poissonnerie Anglaise*, déj. 1 3/4, D. 2 1/4, 2 1/2, or 2 3/4 fr.

Galerie Vivienne 18, at the back of the Palais Royal, between the Rues Vivienne and de la Banque: *Restaurant Fellieon*, déj. 1 fr. 50, D. 1 fr. 60 c.

Tables d'Hôte, unpretending, 5-7 p.m.: **Escoffier*, Rue Vivienne 7, near the Bibliothèque Nationale, déj. 1 fr. 60 or 2 fr. 10, D. 2 fr. 10 c.; **Mercier*, Rue du Mail 6, near the Place des Victoires, same charges; *Mathon*, Rue Coquillière 20, déj. 1 fr., D. 1 fr. 35 c.

Restaurants à Prix-fixe in the Boulevards and Vicinity.

Boulevard Montmartre 12, entrance by Passage Jouffroy 11 (Pl. R; W, 21; *III*): **Dîner de Paris*, an old established house, déj. 3, D. 5 fr. (incl. bottle of *vin ordinaire*, or half-a-bottle of better quality). — Passage Jouffroy 16: **Dîner du Rocher* (Bessay), hardly inferior to the last, déj. 2 (incl. cup of coffee), D. 3 1/4 fr.; open till 10 p.m. At these restaurants payment is made on entering. — Then, Passage Jouffroy 44: *Dîner du Passage Jouffroy*, déj. 1 3/4, D. 2 1/4 or 2 3/4 fr.

Passage des Panoramas, S. side of the boulevard, opposite the Passage Jouffroy, No. 24: *Duchesne*, *Dîner du Commerce*, déj. 2 1/4, D. 3 1/4 fr. (visitors pay on entering).

Galerie Montmartre 6, also in the Passage des Panoramas: *Table d'Hôte Bouillod*, déj. 11-1 o'clock, 1 3/4 fr., D. at 6. 15 o'clock, 3 fr.

Boulevard des Italiens 14, and Rue Le Peletier 2: *Dîner Européen* (handsome rooms), déj. 3, D. 5 fr. — In the direction of the Boulevard Montmartre, Passage de l'Opéra 21, Galerie de l'Horloge: **Restaurant Boulaud*, déj. 1 fr. 60 c., D. 2 1/4 or 2 3/4 fr.

Restaurants à Prix-fixe in Other Quarters.

Near the Madeleine, Rue Royale, corner of the Rue St. Honoré: *Darras*, déj. 2 1/2, D. 4 fr. — Boulevard Haussmann 31: *Rest. du Nouvel Opéra*, déj. 2 1/2, D. 3 fr.

Rue de la Bourse 3: **Au Rosbif*, unpretending, but frequented by a very respectable class, déj. or D. 1 fr. 40 c.

Rue Montmartre 158, near the Boulevards: *Dîner Français*, déj. 1 1/2, D. 1 3/4 fr.

Near the Tour St. Jacques, Rue St. Denis 6: **Restaurant du Commerce*, déj. 1 1/2, D. 2 fr.; adjoining it, on the first floor, Rue St-Denis 4: *Chauveau*, déj. 1 1/2, D. 1 3/4 fr.

Rue du Faubourg Montmartre 17: **Table d'hôte Blond*, déj. 1 1/2, D. 2 or 2 1/4 fr.

Left Bank. Place de l'Odéon 2, opposite the theatre: **Héroux* (Dufranc), déj. 1 1/2, D. 1 3/4 or 2 fr. 10 c. — In the vicinity of the Ecole des Beaux Arts are several restaurants which are em-

bellished with pictures painted by the artists who frequent them; *e.g.*, the *Rest. des Rochers*, Rue Benoît.

Tables d'Hôte: Rue Jacob 27, déj. 2, D. 2½ fr.; pens. 110 fr. per month. — In the Quartier Latin, *Maison Laveur*, Rue des Poitevins 6, déj. 1 fr. 15, D. 1 fr. 55 c., bottle of wine 1 fr.

Etablissements de Bouillon.

These are restaurants of a peculiar kind, founded originally by a butcher named *Duval*. As in the case of the 'dîners à prix-fixe', the number of dishes to choose from is very limited, but each dish, bottle of wine, and even bread is reckoned separately. The meat is generally good, but the portions are small. The rooms are always clean, and sometimes very handsomely fitted up. The guests are waited on by women, soberly garbed, and not unlike sisters of charity. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card, on which the account is afterwards written.

Usual charges: serviette 5, bread 10, carafon of wine 20, ½ bottle 45, 'demi-siphon' of aërated water 15, soup 25, meat, fish, etc., 30-60, vegetables 25 c.; the charge for an ordinary dinner will therefore amount to 2-2½ fr. or upwards. A fee of 15-20 c. is left on the table for attendance; the bill is then paid at the bar and receipted, and is finally given up to the 'contrôleur' at the door. The largest of these houses is in the Rue Montesquieu, No. 6, to the E. of the Palais Royal. The following, among many others, are some of the principal branch-establishments: Boulevard de la Madeleine 27 and Place de la Madeleine 10, Boulevard Poissonnière 11, Boul. Montmartre 21, Rue de Turbigo 45 (corner of Rue St. Martin), Boul. Sébastopol 141 (corner of Boul. St. Denis), Rue Lafayette 63 (Place Cadet), Rue de Rivoli 47, Rue des Filles St. Thomas 7, Rue du Quatre Septembre 1 (near the Bourse), Rue de la Monnaie 21, Rue Sartine 10, Rue Beauregard 2, Boul. St. Michel 26 (at the corner of Rue de l'Ecole de Médecine), Rue de Buci 18.

Crèmeries.

These are cafés-restaurants of an inferior kind, chiefly frequented by the lower classes, but many of them are patronised by persons of better rank who require to economise. The name is derived from the dairy produce which they generally sell. They are much resorted to in the morning for 'café au lait' or chocolate, a cup of which with a roll costs 25-35 c., and these refreshments are often very tolerable. The meat, however, is more doubtful (beefsteak 50 c.). As a specimen may be mentioned the *Crèmerie Rivoli*, Rue de Rivoli 55.

Marchands de Vin.

Purveyors of wine, spirits, and liqueurs, whose customers are chiefly persons of the lower orders, abound in every part of the city. Their shops are the ordinary public-houses of Paris. In the neighbourhood of the Boulevards, however, and in the Rue de Rivoli, there are also numerous wine-shops of a better class. The wine, which costs 20-25 c. per glass, is generally fair.

Beer.

English, Bavarian, Strasbourg, Vienna, and other beer† may be obtained at all the cafés, and also at the following 'brasseries' or restaurants. One of the most popular kinds of beer is that of *Dreher*, a Viennese brewer, whose beer obtained a prize at the 'Exposition' of 1867.

Frantzen, Rue Mazagran 16, large and handsome rooms (Bavarian beer); *Gürtler*, Rue du Faubourg Poissonnière 4; *Brasserie Blondel* (Moeser), Rue Blondel 26 and 28 (Bavarian beer); *Brasserie Viennoise*, Rue Rougemont 3; *Gruber & Reeb*, Boul. St. Denis 15; *Brasserie Moderne*, Rue du Faubourg Montmartre 9; *Brasserie Bergère*, Rue Bergère 19; *Brasserie Helvétique*, Rue d'Hauteville 32; *Brasserie Lafayette*, Rue de Lafayette 53; *Brasserie du Grutli*, Rue de Lafayette 90; *Bandel*, Rue d'Argout 49; *Schneider*, opposite the Théâtre de la Porte St. Martin; *Muller*, Rue de Richelieu 36; *Neeser*, Rue Halévy 12, and Chaussée d'Antin 9; *Becker*, Boul. de Strasbourg 18, and Passage de l'Industrie 7; *Brasserie Suisse*, Boul. de Sébastopol 6 (déj. or D. 2 fr.); *Brasserie Dreher*, Rue St. Denis 1, in the Place du Châtelet; *Brasserie de la Source*, Boul. St. Michel 35.

4. Cafés and Confectioners.

Cafés form one of the specialties of Paris, and some of them should be visited by the stranger who desires to see Parisian life in all its phases. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on summer evenings, and watching the passing throng. Chairs placed in unpleasant proximity to the gutter should, however, be avoided. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and ices, meet their friends, read the newspapers, or play at cards or billiards.

When coffee is ordered at a café during the forenoon the waiter brings a large cup (*une tasse*, or *une grande tasse*, with bread $^3/_4$-1 $^1/_2$ fr., waiter's fee 10 c.). In the afternoon the same order produces a *demi-tasse* of *café noir*, which costs 35-45 c. (waiter 10 c.). A *petit verre* of Cognac or Kirsch costs 30-40 c. Some-

† It is usual to order *un bock*, or glass (30-40 c.), or *une canette* or pint (50-80 c.); *une chope* is a glass of table beer.

times a bottle of inferior cognac is placed on the table unordered, and a charge made according to the quantity drunk, from 10 c. upwards. — Those who wish to dilute their coffee ask for *un mazagran*, and are supplied with coffee in a large glass and a bottle of water; *un Capucin* is a glass of *café au lait*. — Ices are sold at most of the cafés (*glace à la vanille, à la framboise*, vanilla, strawberry ice, etc.).

Tea is generally sold in portions only *(thé complet)*, costing 1-1 1/2 fr. Déjeuner may be obtained at nearly all the cafés for 2 1/4-2 1/2 fr., and cold meat for supper.

Beer may also be procured at most of the cafés, '*un boc*', costing 30-40 c., '*une canette*', 50-80 c. (see p. 20).

Liqueurs, diluted with water, largely consumed in warm weather are: Absinthe, Vermout, Cognac, Bitters, Curaçao, Sirop de Groseille, de Framboise, Orgeat (prepared from almonds), and Sorbet.

Smoking is generally prohibited at the cafés until the evening, unless there be chairs outside. The best cafés may with propriety be visited by ladies, but those in the Boulevards Montmartre and des Italiens should be avoided, as the society there is far from select.

Cafés in and near the Palais Royal.

Galerie Beaujolais (N. side): 89-92, **Café de la Rotonde*, one of the best in Paris, well supplied with French journals, the only café in the Palais Royal privileged to place tables and chairs in the garden (see p. 88). — Galerie d'Orléans (S. side): *Café d'Orléans.*

Rue St. Honoré: No. 161, **Café de la Régence*, opposite the Palais Royal, a famous rendezvous of chess-players; 159, *de l'Univers.* At the corner of the Rue St. Honoré and the Place du Palais: *de Rohan.*

Place de la Bourse: 1, *Café de la Bourse* (foreign newspapers); 11, *des Arcades.*

Cafés in the Boulevards.

Place de la Madeleine, corner of the Rue Royale: *Café Durand* (restaurant on the first floor, see p. 15).

Boulevard de la Madeleine: 25, *de Londres.*

Boulevard des Capucines. N. side: No. 14, *Grand Café*, elegantly fitted up; 12, *de la Paix*, on the ground-floor of the Grand Hôtel. — S. side: No. 43, *du Congrès;* 1, *Napolitain*, noted for ices (p. 23).

Avenue de l'Opéra: 41, *Café de Paris*; 31, *Café d'Orléans.*

Boulevard des Italiens. N. side: No. 38, *Café Bignon*, also a restaurant (p. 15); 22, **Tortoni;* 16, **Riche.*— S. side: No. 29, **du Helder*, a resort of artists; 13, *Anglais*, principally a restaurant, expensive; 1-3, *Cardinal.*

Boulevard Montmartre. N. side: No. 16, *Café Mazarin;* 14, *du Cercle;* 12, *Garen;* 10, *de Mulhouse;* 8, *de Madrid.* — S. side:

No. 13, *Véron* (entrance also from Rue Vivienne 48); 5, *de Suède;* 1, *de la Porte Montmartre* (foreign newspapers).

Boulevard Poissonnière: No. 6, *Café Frontin.*

Boulevard Bonne-Nouvelle. N. side: No. 44, **Café Français.* — S. side: No. 39, *Déjeuner de Richelieu*, 'demi-tasse' of coffee 50, excellent chocolate 75, cup of tea 60 c. — N. side: No. 30, **Café de la Terrasse* (Chauvet), with balcony, well supplied with newspapers, recommended for déjeuner; 26, *Séruzier* (Blondeau); 10, *Café de Bordeaux.*

Boulevard St. Martin. S. side: 35, *Café de Malte.* — N. side: *Renaissance*, at the theatre of that name; **Grand Café Parisien*, properly Rue de Bondy 26, behind the so-called 'Ruches', the largest café in Paris, containing 22 billiard-tables, worthy of a visit (much frequented by the shopkeepers of the district with their families).

Boulevard du Temple. S. side, 31 and 33: *Jardin Turc* (p. 71).

Boulevard Beaumarchais 10: *Grand Café de l'Epoque.*

Boulevard de Strasbourg 8: *Grand Café du Globe.*

Boulevard de Sébastopol, descending towards the Rue de Rivoli: No. 83, *Roy;* 34, *du Phénix.* — *Café de la Place du Châtelet*, to the left of the theatre of that name.

Cafés on the Left Bank of the Seine.

Café d'Orsay, opposite the Pont Royal; **Procope* (Guichon), Rue de l'Ancienne Comédie 13 (Pl. W. 19; *IV. V*), the oldest café in Paris, once frequented by Voltaire, Rousseau, and Diderot; *de l'Avenir*, Place St. Michel 1, on the quay (déj. 2 fr.); *du Palais*, Place St. Michel 5; *des Cadrans*, same street, 2; *Soufflet*, Rue des Ecoles 25, and Boul. St. Michel 62; *Voltaire*, Place de l'Odéon 1. Numerous cafés in the Boul. St. Michel (among them, No. 37, *d'Harcourt*, Place de la Sorbonne), frequented by students and 'étudiantes'.

Cafés in the Champs Elysées.

The *cafés-chantants* here afford unbounded delight to the middling and lower classes of Parisians on summer evenings. The performances are by no means of the first order, but are always conducted with propriety. Refreshments generally dear; collections are also made for the performers. The **Alcazar d'Eté* between the Palais de l'Industrie and the Place de la Concorde (adm. 2 fr.), is one of the best of these cafés. Similar are the *Café de l'Horloge*, on the left of the great avenue of the Champs Elysées, near the Pavillon Ledoyen (p. 157); *Café des Ambassadeurs*, the first on the right side of the Avenue des Champs Elysées (admission free, but refreshments proportionately dearer).

Ices.

Ices *(glaces)* are to be had at most of the cafés in summer. The best places are the following: *Tortoni*, Boul. des Italiens 22; *Imoda*,

No. 3, and *Rouzé*, Nos. 23-25, Rue Royale St. Honoré, opposite the Madeleine; **Poiré et Blanche*, in the Faubourg St. Germain, Rue St. Dominique 10 and 12, near the Rue des Saints Pères; **Café Napolitain*, Boul. des Capucines 1, fruit-ices (p. 21). — *Sorbet* is half-frozen syrup or punch.

Confectioners.

There are two classes of confectioners at Paris, the *Pâtissiers* (pastry-cooks) and the *Confiseurs* (sellers of sweetmeats). The best pâtissiers are: **Guerre*, Rue de Castiglione 2, and Rue de Rivoli 232, opposite the garden of the Tuileries; *Dubois*, Rue de Richelieu 92; *Mignot*, Place de la Bourse, corner of the Rue du Quatre Septembre; *Julien Frères*, Rue de la Bourse 3; *Favart* (Julien jeune), Boul. des Italiens 9, and Rue Favart 20; *Frascati*, Boul. Montmartre 21; *Lefèvre*, Rue St. Honoré 163; *Cabialavetta*, Rue Neuve des Petits Champs 42; *Gondolo*, same street, 4; *Aux Palmiers*, Avenue de l'Opéra 3, the last two near the Palais Royal; *Ravaux*, Rue de Luxembourg 8. — *A la Renommée de la Brioche*, right side of Boul. Bonne Nouvelle, a little before reaching the Porte St. Denis, and *Galette du Gymnase*, near the theatre of that name, in the same boulevard, are two shops where a favourite kind of cake is sold hot. — *Confiseurs*, see p. 39.

5. Cabs.

By a decree of 1866, the *Voitures de Place* or ordinary cabs *(fiacres)*, distinguished by large yellow numbers, and the *Voitures de Remise*, which are somewhat superior vehicles with small red numbers, were placed on the same footing. The former are now very seldom seen plying for hire. The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs, and, as cabmen sometimes raise objections when required to drive to a great distance from their dépôt late at night, it may be convenient to note the following arrangements: cabs belonging to the Popincourt Belleville depôt (N.E.) have blue lamps; Poissonnière-Montmartre (central), yellow; Champs Elysées-Passy-Batignolles (W.), red; Invalides-Observatoire (S.), green. The number of cabs in Paris is now about 12,000. Some have seats for two, others for four persons, besides the vacant seat on the box. Only those with four inside seats are provided with a railing on the top for luggage.

Une Course is a single drive; *à l'heure* by time, in which case the hirer shows his watch to the driver. The hirer should, before starting, obtain the driver's number *(votre numéro!)*, which consists of a ticket containing the tariff of fares and the number, and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman,

at one of the offices which are to be found at every cab-stand, or at the office of the *Compagnie Générale des Voitures*, Place du Théâtre Français, and Boul. Montmartre 17. — The TARIFF printed on the ticket handed to the passenger is as follows: —

Within the City.	From 6 a. m. in summer *(31st March to 1st Oct.)*, and from 7 a. m. in winter *(1st Oct. to 31st March)*, till 12. 30 at night:		From 12. 30 at night till 6 a. m. in summer *(31st March to 1st Oct.)*, and till 7 a. m. in winter *(1st Oct. to 31st March)*:	
Cab hired in street:	*Per Drive*	*Per Hour*	*Per Drive*	*Per Hour*
for 2 pers.	1 fr. 50 c.	2 fr. — c.	2 fr. 25 c.	2 fr. 50 c.
for 4 pers.	2 fr. — c.	2 fr. 50 c.	2 fr. 50 c.	2 fr. 75 c.
Cab from a *remise*				
for 2 pers.	1 fr. 80 c.	2 fr. 25 c.	3 fr. — c.	3 fr. — c.
for 4 pers.	2 fr. 25 c.	2 fr. 75 c.		

Beyond the Fortifications.	From 6 a.m. till 12. 30 at night in summer *(31st March to 1st Oct.)*, or from 6 a. m. till 10 p. m. in winter *(1st Oct. to 31st March)*. Charge per hour.	
	When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:
Cab hired in street:	*Per Hour*	*Return Money*
for 2 pers.	2 fr. 50 c.	1 fr. — c.
for 4 pers.	2 fr. 75 c.	
Cab from a *remise*		
for 2 pers.	3 fr. — c.	2 fr. — c.
for 4 pers.		

In hiring by time, the whole of the first hour must always be paid for, after which the time may be reckoned by spaces of 5 min.

When per hour at:	Minutes:	5	10	15	20	25	30	35	40	45	50	55
		fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.
2 fr.		„ 20	„ 35	„ 50	„ 70	„ 85	1 „	1 20	1 35	1 50	1 70	1 85
2 fr. 25		„ 20	„ 40	„ 60	„ 75	„ 95	1 15	1 35	1 50	1 70	1 90	2 10
2 fr. 50		„ 25	„ 45	„ 65	„ 85	1 05	1 25	1 50	1 70	1 90	2 10	2 30
2 fr. 75		„ 25	„ 50	„ 70	„ 95	1 15	1 40	1 60	1 85	2 10	2 30	2 55
3 fr.		„ 25	„ 50	„ 75	1 „	1 25	1 50	1 75	1 „	2 25	2 50	2 75

The same charge is made for luggage in cabs of either of the above classes: for 1 box 25 c., 2 boxes 50, 3 or more 75 c. The driver is bound to place it on, and remove it from, the vehicle. No charge for small articles taken inside.

The following places are beyond the fortifications: Bois de Boulogne, Bois de Vincennes, and the parishes of Charenton, Les Prés St. Gervais, St. Mandé, Montreuil, Bagnolet, Romainville,

Pantin, Aubervilliers, St. Ouen, St. Denis, Clichy, Neuilly, Boulogne, Issy, Vanves, Montrouge, Arcueil, Gentilly, Ivry, and Vincennes. The driver is bound to drive to any of the entrances of the Bois de Boulogne (Porte Maillot, Dauphine, etc.) without additional payment and without demanding return-money.

Stands at the Madeleine, in all the principal Boulevards, in the Place de la Bourse, Place de la Bastille, du Palais Royal, St. Sulpice, de la Concorde, Louvois, du Louvre, on the quays, and at all the railway-stations.

If a cab is sent for and kept waiting more than $^1/_4$ hr., the charge for 1 hr. must be paid; if it is sent back at once, half a *course*, or if after $^1/_4$ hr., a whole *course* must be paid for.

If the cab be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle be also removed, in which case one hour must be paid for.

If the cab is engaged before 12.30 at night the *day-charges* only can be demanded, if before 6 (or 7) a. m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers beyond the fortifications between midnight (or in winter 10 p.m.) and 6 a.m.

If the horses have been used beyond the fortifications for 2 consecutive hours, the driver may demand a rest of 20 min. at the expense of the hirer. If a carriage is engaged beyond the fortifications to return to the town, the town-charges alone can be exacted; in the reverse case, the increased rate is paid from the time when the fortifications are passed.

For a drive to a theatre, concert, or ball, the fare must be paid in advance.

Gratuities cannot be demanded by the drivers, but it is usual to give 20 c. per drive, or 25-50 c. per hour, in addition to the fare.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (25-30 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre Français 1, or Rue Basse du Rempart (Boulevard des Capucines) 50 bis, or Boul. Montmartre 17.

6. Omnibuses. Tramways.

The Parisian omnibus, tramway, steamboat, and railway services for city and suburban communication are admirably arranged, and, if properly used, enable the visitor to save so much time and money, that it will repay him to study the various routes and 'correspondances'. The accompanying plan of omnibus lines will be found useful, but its perfect accuracy cannot be guaranteed, as

changes are constantly taking place. The traveller is therefore advised to purchase the latest *Itinéraire des Omnibus et Tramways dans Paris* (1 fr.) at one of the omnibus offices.

Omnibuses. Omnibuses cross the city in every direction. There are 32 different lines, distinguished by the letters of the alphabet (from A to Z, and from AB to AH), by the names of their destinations, and by the colour of their lanterns and that of the vehicles themselves. In the following list the starting-point and destination of each are furnished with references to the omnibus plan, except when they are beyond its limits, in which case the direction of the route is indicated (as in the case of Auteuil).

	Starting Point	Destination	Omnibus	Lantern
†A.	Auteuil (to the W. or left of A, 3)	Madeleine (C, 2, 3)	yellow	red
B.	Trocadéro (A, 3)	Gare de l'Est (E, 2)	yellow	red and green
†C.	Porte Maillot (W. of A, 2)	Hôtel de Ville (E, 4)	yellow	red
D.	Les Ternes (A, 1)	Boul. des Filles-du-Calvaire (F, 3)	yellow	red
E.	Madeleine (C, 2, 3)	Bastille (F, 4)	yellow	red
F.	Place Wagram (B, 2)	Bastille (F, 4)	dark-brown	red
G.	Batignolles (C, 2)	Jardin des Plantes (E, 5)	pale-brown	green
H.	Clichy (C, 1)	Odéon (D, 5)	yellow	red
I.	Place Pigalle (D, 1)	Halle aux Vins (E, 5)	green	red
J.	Montmartre, Boul. de Rochechouart (E, 1)	Port Royal (D, 6)	yellow	red
K.	Montsouris (Park of; below D, E, 6)	Gare du Nord (C, 1)	yellow	green and red
L.	Villette (Abattoirs; F, 1)	St. Germain des Prés (D, 4)	yellow	red
M.	Lac St. Fargeau (Belleville; G, 2)	Arts et Métiers (E, 3)	dark-brown	red and green
N.	Pelleville (G, 2)	Louvre (Rue du Louvre; D, 3)	green	red
O.	Ménilmontant (G, 3)	Gare Montparnasse (C, 5)	green	red and green
P.	Charonne (to the E. of H, 3)	Place d'Italie (E, 6)	yellow	red
Q.	Plaisance (B, 6)	Hôtel de Ville (E, 4)	dark-green	red
R.	Avenue de Wagram (A, 2)	Bastille (F, 4)	green	violet and red
S.	Porte de Charenton (G, H, 6)	Château d'Eau (F, 3)	yellow	red and white
T.	Gare d'Orléans (F, 6)	Square Montholon (D, E, 2)	yellow	red
U.	Porte d'Ivry (to the S. of E, 6)	Halles Centrales (D, E, 3)	yellow	green and red
V.	Pl. du Maine (Boul. Vaugirard, Marché aux Porcs; E, S, 4)	Chemin de Fer du Nord (E, 1)	pale-brown	green and red

† The omnibuses on Routes A and C do not drive through the Avenue des Champs Elysées in the afternoons (week days 3-6, Sundays 2-7), but through the Rue du Faubourg St. Honoré and other side streets.

	Starting Point	Destination	Omnibus	Lantern
X.	Vaugirard (R. Gerbert; B, 6)	Gare St. Lazare (Rue du Havre; C, 2)	yellow	green and red
Y.	Grenelle (Rue du Théâtre, A, 5)	Porte St. Martin (E, 2, 3)	pale-brown	red and white
Z.	Grenelle (A, 5)	Bastille (F, 4)	pale-brown	green
AB.	Passy (to the W. of A, 2)	La Bourse (D, 3)	green	green
AC.	Petite Villette (G, H, 1)	Champs-Elysées (C, 3)	green	red and green
AD.	Ecole Militaire(B.4)	Château d'Eau (F, 3)	green	green
AE.	Forges d'Ivry (below G, 6)	Pont St. Michel (D, E, 4)	green	green
AF.	Panthéon (D, 5)	Courcelles (A, 1)	green	red
AG.	Vaugirard (below A, 6)	Louvre (D, 3)	dark-brown.	red and white
AH.	Auteuil (to the W. of A, 5)	Place St. Sulpice (D, 4)	green	orange-colour

All these lines are in the hands of the *Compagnie Générale des Omnibus*. The admirable organisation of the service makes these vehicles very convenient, especially since the extension of the tramway system, with the cars of which the omnibuses now correspond. There are about 700 vehicles in daily use from 8 a.m. till midnight, and at almost any part of the lines an omnibus passes every five minutes.

The first and most important thing to be observed is, that, at all the principal stations, with a view to ensure fair play and prevent crowding, intending passengers are furnished at the office in the order of their arrival with numbered tickets *(numéros)*. As soon as the omnibus appears, places are assigned to the ticket-holders in order; when the omnibus is '*complet*' it drives off, and the disappointed ticket-holders have to wait for the next.

The fares for all the above routes are the same, 30 c. inside, and 15 c. outside *(impériale)*. If the omnibus does not go in the direct route to the passenger's destination, he may apply to the conductor for a '*correspondance*' with the line which will convey him thither. He will then receive a ticket, and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter. Outside passengers are not entitled to *correspondance*, unless they pay full fare (30 c.). Some of the lines do not give 'correspondances' on Sundays and holidays.

Tramways, or *Chemins de Fer Américains*. Paris now possesses a complete network of tramway lines, corresponding with each other in the same manner as the omnibuses, and divided into the *Tramways de la Compagnie des Omnibus*, the *Tramways Nord*, the *Tramways Sud*, and the *Chemin de Fer Américain du Louvre à Versailles* (*correspondance* 15 c.). The tramway cars on the lines to Versailles, St. Cloud, Vincennes, and Charenton, and those within the

city proper are large and cumbrous vehicles of an antiquated type, with 'impériales' or outside places to which ladies are admitted. Those on the other lines resemble the cars of most other towns. A number of them are now worked by steam. The fares within the fortifications are the same as those of the omnibuses, those for places beyond the fortifications are given in the following table. *Correspondances* are supplied in the same manner as in the omnibuses, but a small additional payment (usually 10 c.) is generally required on going beyond the bounds of the city.

	Starting Point	Destination	Fares Inside	Fares Outside
	Louvre (D 4)	Versailles	1 fr.†	1 fr.†
Compagnie Générale des Omnibus	**T A.** Louvre (D, 4)	St. Cloud (W. of A, 4)	50 c.†	50 c.†
	T B. Louvre (D, 4)	Sèvres (W. of A, 4)	50 c.†	50 c.†
	T C. Louvre (D, 4)	Vincennes (E. of H, 5)	40 c.	20 c.
	T D. Place de d'Etoile (A, 2)	La Villette (G, 2)	30 c.	15 c.
	T E. La Villette (G, 2)	Place du Trône (H, 5)	30 c.	15 c.
	T F. Halles Centrales (E, 3)	Vincennes (E. of H, 5)	30 c.	15 c.
	T G. Montrouge (beyond C,D, 6)	Gare de l'Est (E, 2)	30 c.	15 c.
	T H. La Chapelle (B, 1)	Square Monge (E, 5)	30 c.	15 c.
	T I. St. Ouen (E, 1)	La Bastille (F, 4)	40 c.	20 c.
	T J. Louvre (D, 4)	Passy (A, 4)	30 c.	15 c.
	T K. Louvre (D, 4)	Charenton (G, 6)	40 c.	20 c.
	T L. Bastille (F, 4)	Pont de l'Alma, Rive Gauche (B, 3)	30 c.	15 c.
	T M. Place Walhubert (F, 5)	Place de l'Alma, Rive Droite (A, B, 3)	30 c.	15 c.
	T N. Rue Tronchet or Boul. Haussmann (C, 2)	La Muette or Passy (A, 4)	30 c.	15 c.
	- Louvre (D, 4)	Pont d'Iéna (A, 3, 4)	30 c.	15 c.
Tramways Nord	1. Etoile (A, 2)	Suresnes (W. of A, 2)	45 c.	30 c.
	2. St. Augustin (C, 2)	Neuilly (W. of A, 1)	30 c.	20 c.
	3. Château d'Eau (F, 3)	Pantin (E. of G, 1)	40 c.	20 c.
	4. Château d'Eau (F, 3)	Aubervilliers (above F, G, 1)	40 c.	20 c.
	5. St. Augustin (G, 2)	Courbevoie (W. of A, 3)	55 c.	30 c.
	6. Etoile (A, 2)	Courbevoie (W. of A, 3)	30 c.	20 c.
	7. Pl. Clichy or Moncey (C, 1)	St. Denis	50 c.	25 c.
	8. La Chapelle (E, F, 1)	St. Denis	50 c.	35 c.
	9. Pl. Clichy or Moncey (C, 1)	Genevilliers-Asnières (B, 1)	50 c.	25 c.
	10. St. Augustin (C, 2)	Levallois-Perret (above A, 1)	30 c.	20 c.
Tramways Sud	11. Etoile (A, 2)	Montparnasse (C, 5)	30 c.	15 c.
	12. St. Germain des Prés (D, 4)	Fontenay (Chatillon; C, 6)	60 c.	30 c.
	13. Montparnasse (C, 5)	Bastille (F, 4)	30 c.	15 c.
	14. Bastille (F, 4)	Charenton (G, 6)	50 c.	25 c.
	15. St. Germain des Prés (D, 4)	Vanves, Issy (A, 6)	40 c.	20 c.
	16. Square Cluny (E, 4)	Ivry, Vitry (E, F, 6)	40, 60 c.	20, 30 c.
	17. Place Walhubert (F, 5)	Villejuif (below E, 6)	50 c.	25 c.
	18. Place du Trône (H, 5)	Montreuil (E. of H, 4)	40 c.	20 c.
	19. Place Walhubert (F, 5)	Place du Trône (H, 5)	30 c.	15 c.
	20. Vanves (A, 6)	Avenue d'Antin (B, 3)		

† On Sundays and holidays 25 c. more.

7. River Steamboats.

The *Bateaux-Omnibus*, or small screw-steamers which ply on the Seine, are recommended to the notice of the traveller in fine weather, as they afford a good view of the quays and banks of the river; but being small, they are apt to be crowded and uncomfortable. They are commonly known as '*Mouches*' and '*Hirondelles*'.

There are three different services: (1) From the Pont National or Pont de Bercy Ceinture at the E. side of the '*Enceinte*' or fortifications to Point du Jour on the W. side of the Enceinte; (2) From Pont de Bercy Ceinture to Charenton; (3) From the Pont Royal, opposite the Tuileries, or the Place de la Concorde, to Sèvres, St. Cloud, Longchamp, and Suresnes. The boats on the third line ply in spring and summer only. There is no system of *correspondance*.

The fares on the first and second lines are the same for the whole or part of the distance.

I. City Service. From the *Pont de Bercy-Ceinture*, or *Pont National*, to *Auteuil*, *Point du Jour*, every 10 minutes from 7 or 8 a.m. (according to the season) to 8 or 8.30 p.m. *Fare* 15 c., Sundays 25 c.

Stations *(Escales)*: —

1. *Pont National* (right bank); Chemin de Fer de Ceinture.
2. *Quai de la Gare* (left bank), near the Orleans goods-station.
3. *Pont de Bercy* (r. bank), Bercy and Lyons goods-station.
4. *Pont d'Austerlitz* (l. bank), Lyons and Orleans stations.
5. *Pont de la Tournelle* (l. bank); Halle aux Vins (p. 43), Boulevard St. Germain (p. 252), and Ile St. Louis (p. 211).
6. *Quai de la Grève* (r. bank); Hôtel de Ville (p. 171), Notre Dame (p. 212).
7. *Le Châtelet* (r. bank); Place du Châtelet (p. 170), Boulevard de Sébastopol (p. 170), Palais de Justice (p. 216).
8. *Pont des Saints-Pères* or *du Carrousel* (l. bank); Institut (p. 205), Louvre (p. 90), Palais Royal (p. 87).
9. *Pont Royal* (r. bank, below the bridge); starting-point of the St. Cloud and Suresnes boats (see below), near the Tuileries (p. 148) and Rue du Bac (p. 259).
10. *Pont de la Concorde* (r. bank); Champs Élysées (p. 156), Corps Législatif (p. 260).
11. *Pont des Invalides* (r. bank); Champs Elysées, Hôtel des Invalides (p. 262).
12. *Pont de l'Alma* (l. bank); Champ de Mars (p. 268), Ecole Militaire (p. 267).
13. *Trocadéro* (p. 268).
14. *Quai de Passy* (r. bank); Trocadéro (p. 268), Passy (p. 31).
15. *Pont de Grenelle* (r. bank); Auteuil (p. 31), Passy, Bois de Boulogne (p. 162).
16. *Quai de Javel* (r. bank); Grenelle (p. 32).

17. *Quai d'Auteuil, Point du Jour* (r. bank); Bois de Boulogne, Chemin de Fer de Ceinture (p. 31).

II. From Charenton to the Pont de Bercy-Ceinture.

Fare 15 c., on Sundays 20 c.

Stations: 1. *Charenton* (r. bank; p. 209); 2. *Alfort Ville* (l. bank); 3. *Les Carrières* (r. bank); 4. *Ivry* (l. bank; p. 313); 5. *Pont National* (r. bank; p. 29).

III. From the Pont Royal to Sèvres, St. Cloud, and Suresnes.

Fares. Between the Pont Royal or the Pont de la Concorde and Suresnes, or (on race days) Longchamp, 50 c., on Sundays and festivals 75 c.; to Auteuil 20 c., Sundays 25 c., etc. The fares are sometimes changed, and the traveller is therefore recommended to consult the bills at the stations or on the steamboats.

Departures every hour, from the Pont Royal from 9 a. m., and from Suresnes from 7. 15 a. m.; on Sundays oftener.

Stations: Pont Royal (above the bridge; r. bank), Quai des Tuileries, Pont de la Concorde, Pont des Invalides (r. bank), Pont de l'Alma (r. bank), Trocadéro, Quai de Passy, Pont de Grenelle (r. bank), Quai d'Auteuil, Billancourt, Bas-Meudon, Sèvres (p. 299), St. Cloud (p. 297), Longchamp (p. 164), Suresnes (p. 276).

The following temporary lines, with special landing-stages, have been organised for the benefit of visitors to the Exhibition ('Exposition').

1. *From Pont d'Austerlitz to Pont d'Iéna*, and back. Stations: Pont Sully, Quai des Tuileries, Pont de la Concorde.

2. *From the Hôtel de Ville to Pont d'Iéna*, and back. Stations: Quai des Tuileries, Pont de la Concorde.

3. *From the Quai des Tuileries to Pont d'Iéna*, and back. Station: Pont de la Concorde.

8. Chemin de Fer de Ceinture.

The 'Chemin de Fer de Ceinture' is a railway forming a complete circle round Paris, within the line of the fortifications, and connecting the different suburbs. The length of the line is 23 M., but owing to the frequency of the stoppages the circuit is not performed in less than 2 hrs. 5 min.

Travellers may avail themselves of this railway to visit points of interest in the suburbs, such as the Bois de Boulogne, Père Lachaise, and the Buttes-Chaumont, while those who have leisure will find it interesting to make the complete circuit of the city. On every side of the town except the W. the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') of each carriage are very draughty, and pleasant in hot weather only.

The principal station of arrival and departure of the Chemin de Fer de Ceinture is the *Gare de l'Ouest Rive Droite*, or, as it is usually called, the *Gare St. Lazare* (p. 33), and there are 27 other stations.

Passengers may also take their places at the stations Montparnasse (p. 34), Sceaux (p. 34), Orléans (p. 34), Lyons (p. 34), Vincennes (p. 34), and Nord (p. 34), which are connected with the Chemin de Fer de Ceinture. — Through-booking to stations on other lines (Versailles, St. Germain-en-Laye, etc.) is only possible at a few stations of the Chemin de Fer de Ceinture. As a rule fresh tickets have to be taken when carriages are changed. Carriages are always changed at *Courcelles*, except in the case of trains starting from St. Lazare and proceeding towards the W.

Trains run in both directions every $^1/_2$ hr.; from 6 a.m. to 9 p.m. on the circuit towards the left (W.), and from 6. 15 a.m. to 6. 45 p.m., and then at 7, 7. 30, 8, 8. 30, and 9 p.m. on the circuit towards the right (E.). To Auteuil and Ouest-Ceinture there are (between 10. 45 a.m. and 3. 45 p.m., and between 7. 15 and 10. 15 p.m.) trains at the quarter past and the quarter before each hour, in addition to the half hour trains, so that on this part of the line four trains run every hour in each direction. The fare for the complete circuit is 85 c. in the first, and 55 c. in the second class, and on Sundays and holidays 1 fr. 10 c. or 70 c. The fares from one intermediate station to another are 40 and 30 c. (Sundays and holidays 65 and 45 c.), if the distance does not exceed $11^1/_2$ M. (the half-circuit); and 60 and 50 c. (or 80 and 60 c.) for distances exceeding $11^1/_2$ M. — The *Indicateur des Chemins de Fer* should, however, be consulted in case of slight alterations.

The stations on the circuit towards the left (W.), viz. St. Lazare-Auteuil-Courcelles-Ceinture, are as follows: —

$1^1/_4$ M. *Les Batignolles*, where the St. Germain, Normandy, and Versailles lines diverge.

$1^7/_8$ M. Courcelles-Levallois. The village of Levallois is outside the fortifications. Passengers for Clichy or Belleville change here.

$3^1/_8$ M. *Porte-Maillot-Neuilly*, see p. 161.

$3^3/_4$ M. *Avenue du Bois de Boulogne*, at the entrance to the Bois de Boulogne by the Porte Dauphine, not far from the lakes. The line now passes through a cutting and skirts the pretty grounds of the *Château de la Muette*.

4 M. *Avenue du Trocadéro*, station for the Exhibition, on the Avenue d'Eylau, $^1/_2$ M. from the Palais du Trocadéro.

$4^3/_8$ M. *Passy*, a quarter with numerous pleasant villas. A little farther on, the line passes the *Villa Montmorency* on the right.

$5^5/_8$ M. **Auteuil**, another suburb with numerous villas, at the S. end of the Bois de Boulogne, near the new race-course (p. 164).

From this point to Vaugirard the line is interesting, both in an engineering point of view, and on account of the views it affords. For $1^1/_4$ M. it is carried along a handsome viaduct of stone. On the right, beyond the fortifications, are the Bois de Boulogne, Mont Valérien, St. Cloud with its park, the wooded heights of Sèvres and Meudon, Issy, etc.

6¼ M. *Point-du-Jour*. Beyond this point the view becomes still more picturesque, embracing the course of the Seine for a considerable distance and the city itself to the left, and the Ile de Billancourt and Sèvres in the opposite direction. The Seine is now crossed by an imposing bridge.

6⅞ M. *Grenelle*, where a branch-line diverges to the Champ de Mars (Exhibition), for which carriages are changed, except in the special through-trains for the Exhibition. The line now crosses an embankment, whence a view of Paris and its environs, and of the village of Vanves with its school, is obtained.

7½ M. *Vaugirard-Issy*, beyond which there is a short tunnel.

8⅛ M. Ouest-Ceinture, where the line passes under the Rive Gauche railway, and where passengers bound for Versailles change carriages.

8¾ M. *Montrouge*. The next tunnel intersects the catacombs. The train then crosses the Sceaux line near the Sceaux-Ceinture station.

9⅜ M. La Glacière-Gentilly, where passengers for the Sceaux railway alight. To the left are seen the Parc de Montsouris (p. 271), and the dome of the Val de Grâce (p. 259). The train then crosses the two arms of the Bièvre (p. 248).

10⅝ M. *La Maison Blanche*, not far from the Gobelins (p. 247).

11⅞ M. Orléans-Ceinture, where the line intersects the Orleans railway. The train now crosses the Seine by the Pont National.

12½ M. La Rapée-Bercy, adjoining the Halle aux Vins. The train crosses the Lyons line and the Avenue Daumesnil by a viaduct. To the right are the Bois de Vincennes and the Lac de Daumesnil or de Charenton.

13⅛ M. Bel-Air, above the Vincennes railway.

13¾ M. *Avenue de Vincennes*. On the left lies the Place du Trône (p. 210).

15 M. *Charonne*, a manufacturing quarter, beyond which the train passes through a long tunnel on the E. side of Père Lachaise (p. 192).

15⅝ M. *Ménilmontant*. A long tunnel passes under part of Belleville, and a cutting intersects a corner of the Buttes Chaumont (p. 202).

16⅞ M. *Belleville-Villette*, whence the Buttes Chaumont may be visited. A short branch diverges hence to the right to the cattle-market and the 'abattoirs', or slaughter-houses of La Villette, a view of which is obtained as the train crosses the *Canal de l'Ourcq*. The *Abattoirs* (visitors apply to the porter; fee) consist of 64 different 'pavillons', covering an area of 67 acres. They are admirably organised and kept scrupulously clean. About a thousand persons are employed here, and on an average 3000 oxen and cows, 1000 calves, and 10,000 sheep are slaughtered every week. — The adjoining *Marché-aux-Bestiaux*, or cattle-market, covers an area of 250 acres, and

is capable of containing about 6000 oxen, 3000 calves, and 20,000 sheep. — The Canal de l'Ourcq is important for the small craft navigating the Ourcq, an affluent of the Marne, as it connects that river with the Seine and cuts off a long circuit. Beyond the Bassin de la Villette, to the W. of the railway, it is called the Canal St. Martin, and reaches the Seine by passing under the Boulevard Richard Lenoir (p. 70) and the Colonne de Juillet (p. 69). A ramification of this canal is the Canal St. Denis (p. 311).

17 1/2 M. *Pont-de-Flandre.* The Ligne de l'Est is crossed, and the Montmartre becomes visible.

18 3/4 M. La Chapelle St. Denis, station for St. Denis, Enghien (p. 312), and Argenteuil (p. 303). To the left are the goods-station of the Ligne du Nord, and the Montmartre.

19 3/8 M. *Boulevard Ornano.*

20 M. *Avenue St. Ouen.* A branch to the right runs to the Docks de St. Ouen.

20 5/8 M. *Avenue de Clichy.* The train passes under the Ouest line.

21 7/8 M. Courcelles-Ceinture. At this station the two ends of the line encircling the city unite. Passengers returning to St. Lazare alight here, enter the St. Lazare train at the adjacent Courcelles-Levallois station, and passing *Batignolles* as before, soon reach the (23 M.) *Gare St. Lazare.*

9. Railway Stations.

The numerous railways† radiating from Paris start from eight different stations. All the lines, except the Chemin de Fer de l'Ouest, have sub-offices (*bureaux succursales*) in various parts of the city, from which railway-omnibuses run in connection with the trains. Passengers may book their luggage, and in some cases even take their tickets, at these sub-offices, which, however, they must generally reach 55 min. before the departure of the train. For the *Omnibus de Famille*, see p. 1.

The '*Indicateur des Chemins de Fer*', which appears every Sunday (price 50 c.), and may be purchased at the railway stations and omnibus offices, gives complete information regarding all trains.

1. Chemin de Fer de l'Ouest. *Two Stations.*

(1). Gare St. Lazare, Rue St. Lazare 110, and Rue d'Amsterdam 9 (Pl. R, 18), for the *Lignes de Banlieue* (environs) and the

† Railway station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage ticket, *bulletin de bagage;* waiting-room, *salle d'attente;* refreshment-room, *le buffet* (third class refreshment room, *la buvette*); platform, *le quai;* railway carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* to enter the carriage, *monter en wagon;* take your seats! *en voiture!* alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *le train express pour Calais, l'express de Calais.*

Lignes de Normandie. For the Banlieue railway, which includes the *Chemin de Fer de Ceinture*, and the lines to *St. Germain*, *Auteuil*, *St. Cloud*, *Versailles* (right bank), *Argenteuil*, and *Ermont*, the entrance is in the Rue St. Lazare. For the Normandy line to *Havre*, *Dieppe*, *Rouen* (right bank), *Cherbourg*, etc., the entrance is in the Rue d'Amsterdam.

For the Chemin de Fer de Ceinture, which encircles Paris, and connects the different termini, and of which the Gare St. Lazare is the principal station, see p. 30.

(2). Gare Montparnasse, Boulevard Montparnasse 44 (Pl. B, 16), for the *Ligne de Banlieue*, *Paris* to *Sèvres* and *Versailles* (left bank), and the *Lignes de Bretagne* to *Brest*, *Le Mans*, *Rennes*, *Angers*, and *Nantes*.

II. Chemin de Fer d'Orléans. *Two Stations.*

(1). Gare d'Orléans, Quai d'Austerlitz (Pl. B, 25). for the lines to *Orléans*, *Tours*, *Bordeaux*, etc.

Bureaux Succursales (sub-offices): — Rue St. Honoré 130; Rue Jean-Jacques Rousseau 18; Rue Notre Dame des Victoires 28; Rue de Londres 8; Rue Le Peletier 5; Rue Notre Dame de Nazareth 30; Rue de Babylone 17; Place St. Sulpice 6; Place de la Madeleine 7.

(2). Gare de Sceaux, Boulevard d'Enfer (Pl. B, 20), for the local lines to *Sceaux* and *Orsay-Limours*.

Bureaux Succursales: — The same as for the Gare d'Orléans.

III. Chemin de Fer de Paris à Lyon et à la Méditerranée.

Gare de Lyon, Boulevard Mazas 20 (Pl. B, 25, 28). Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Mâcon*, *Neuchâtel*, *Geneva*, *Lyons*, *Marseilles*, etc.

Opposite the station, towards the N., rises the *Prison Mazas*, a model prison containing 1260 cells for solitary confinement. The generals and deputies arrested after the coup d'état in 1851 were incarcerated here, and the prison is frequently mentioned in the dark annals of the Commune in 1871.

Bureaux Succursales: — Rue de Rambuteau 6; Rue Coq-Héron 6; Rue de Rennes 45; Rue St. Lazare 88; Rue des Petites Ecuries 11.

IV. Chemin de Fer de l'Est. *Two Stations.*

(1). Gare de l'Est, or de Strasbourg, Place de Strasbourg (Pl. R, 24), for the line to *Nancy* and *Strasbourg*, and for the branches to *Rheims*, *Mayence*, *Frankfort*, *Metz*, *Troyes*, *Mannheim*, and *Bâle*.

Bureaux Succursales: — Rue du Bouloi 9; Boulevard de Sébastopol 34; Rue Quincampoix 47 and 49; at the Vincennes Station, Place de la Bastille; Place St. Sulpice 6; Rue Basse du Rempart 50 (in the Boulevard des Capucines, near the Grand Hôtel). At the last tickets may be obtained for Germany, Switzerland, and Northern Italy.

(2). Gare de Vincennes, Place de la Bastille (Pl. W, 25; *V*), for the line to *Vincennes* and *Brie-Comte-Robert*.

Bureaux Succursales: — Place de la Bourse, where tickets are sold; Rue Basse du Rempart 50 (Boul. des Capucines).

V. Chemin de Fer du Nord. Gare du Nord, Place Roubaix 18 (Pl. R, 24), for the *Lignes de Banlieue* to *St. Denis*, *Enghien*, etc.; and for the *Lignes du Nord* to *Soissons*, *Rheims*, etc.; to *Chantilly*, *Creil*, *Amiens*, *Boulogne*, *Calais* (and *London*); and to *Compiègne*, *Brussels*, and *Cologne*.

Bureaux Succursales: — In the Rue de Rivoli, at the Hôtel du Louvre, and at Nos. 170, 202, 226, and 228; also Rue St. Honoré, Nos. 211 and 223; Rue de l'Arcade 17; at the Grand Hôtel, Boul. des Capucines; Boul. de Sébastopol 33; Place de la Bourse 6; Rue Charlot 3; Rue St. Martin 326; Rue Bonaparte 59.

10. Post and Telegraph Offices.

Post Office. The *Hôtel des Postes*, or *General Post Office*, is in the Rue Jean-Jacques Rousseau, No. 55, near the church of St. Eustache (p. 179). There are also in the different quarters of the town 39 *Bureaux d'Arrondissement* and 21 *Bureaux des Communes Annexées*.

The following are the 39 BUREAUX D'ARRONDISSEMENT, or District Offices. (Meaning of the asterisks, see below and p. 37.)

1. Arrond. (Louvre): **Place du Théâtre Français 4; *R. de Luxembourg 9; *R. du Pont Neuf 17; Quai des Orfèvres 14. — *2. Arrond.* (Bourse): **Place de la Bourse 4; **R. de Cléry 28; *R. d'Antin 19. — *3. Arrond.* (Temple): *R. de Turbigo 47; *Boul. Beaumarchais 83; *R. des Vieilles-Haudriettes 4 & 6. — *4. Arrond.* (Hôtel de Ville): R. de la Tacherie 4; R. St. Antoine 170. — *5. Arrond.* (Panthéon): *R. Cardinal-Lemoine 28; R. Monge 88; R. des Feuillantines 91. — *6. Arrond.* (Luxembourg): *R. Serpente 18; *R. Bonaparte 21; R. de Vaugirard 38; R. du Cherche-Midi 53. — *7. Arrond.* (Palais Bourbon): *R. St. Dominique 56 u. 164; R. de Bourgogne 2. — *8. Arrond.* (Elysée): *Place de la Madeleine 28; *R. d'Amsterdam 19; R. Montaigne 26; Avenue Joséphine 42. — *9. Arrond.* (Opéra): *R. Taitbout 46; *R. Milton 1. — *10. Arrond.* (St. Laurent): *R. d'Enghien 21; Boul. de Magenta 3; R. des Ecluses St. Martin 4. — *11. Arrond.* (Popincourt): Boul. Richard Lenoir 136; Boul. Voltaire 105. — *12. Arrond.* (Reuilly): R. d'Aligre 32; Boul. Mazas 19. — *13. Arrond.* (Gobelins): Boul. de l'Hôpital 26 (Gare d'Orléans).

The offices are open from 8 a.m. till 8 p.m. (on Sundays till 5 p.m.). Registered letters, letters enclosing money or valuables, and the like, are not received for dispatch by the evening trains after 4. 30 p.m., except at the General Post Office and at the district offices marked with two asterisks, where they are received till 4. 45 p.m.; excepting also at the offices near the stations, mentioned on p. 37, where such packets may be posted till within a few minutes of the starting of the trains. For the evening mails for ordinary letters, see p. 37.

The French post-office undertakes the transmission of letters, written papers, and printed matter, not exceeding 3 kilogrammes ($6^3/_5$ lbs.) in weight, and samples not exceeding 300 grammes ($9^3/_5$ oz.) in weight and 25 centimètres ($9^3/_4$ in.) in length, width, or thickness. Transmission of larger parcels, see p. 37.

The Poste Restante Office is in the Hôtel des Postes, at the corner of the Rue Pagevin and the Rue Coq-Héron. Travellers may also direct poste restante letters to be addressed to any of the district offices. In applying for letters, the written or printed name, and in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Postage of Letters, Post-Cards, Printed Papers, etc.

I. Within France. Since 1st May, 1878, the postal regulations have been slightly altereed.

Ordinary Letters within France, including Corsica and Algeria, 15 c. per 15 grammes prepaid, 25 c. not prepaid. (The silver franc and the bronze sou each weigh 5 grammes; 15 grammes, or three of these coins, are equal to $^1/_2$ oz. English.)

Registered Letters (lettres enregistrées) 50 c. extra. For letters of *valeur déclarée* (the value enclosed being written in words on the outside of the envelope, and the envelope being securely closed with five seals) a charge of 50 c. is made in addition to the ordinary postage, besides which 10 c. must be paid for every 100 fr. or fraction of 100 fr.

Post Cards 10 c. each.

Printed Papers (imprimés sous bande): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr., above 50 gr. 5 c. for each 50 gr. or fraction of 50 gr. The wrapper must be easily removable, and must not cover more than one-third of the newspaper. — *Newspapers* and other periodicals published at least once monthly: 2 c. each if not exceeding 25 gr.; above that weight 2 c. per 25 gr. or fraction of 25 gr.

Patterns, *Business Papers*, etc., 5 c. per 50 gr.

II. For Countries belonging to the Postal Union, *viz.* the whole of Europe, Egypt, Morocco, the United States of North America, etc.

	Europe, etc.	United States.
Ordinary letters of 15 gr. { prepaid . .	25 c.	35 c.
Ordinary letters of 15 gr. { not prepaid	50 c.	70 c.
Registered letters	50 c. extra	50 c. extra
Ordinary post-cards	15 c.	20 c.
Registered post-cards	40 c.	45 c.
Newspapers, printed matter, { unregist.	5 c. per 50 gr.	8 c. per 50 gr.
business papers, samples { registered	25 c. extra	25 c. extra

Rates for *lettres chargées* with *valeur déclarée* (see above): For Great Britain, Germany, Belgium, Holland, Luxembourg, and Switzerland, postage 30 c. per 15 gr., registration fee of 50 c., and 20 c. per 100 fr. or fraction of 100 fr. of the declared value.

The maximum *valeur déclarée* allowed for Great Britain, Germany, Belgium, Holland, and Switzerland is 10,000 fr., for Luxembourg 2000 fr.

Notice of the delivery of a registered letter to the addressee (*récépisse*) may be obtained on prepayment of a fee of 10 c.

Post Office Orders (mandats de poste) for Germany, Great Britain, Belgium, Holland, Italy, Luxembourg, Sweden, Denmark, and Switzerland may be obtained at a charge of 20 c. for every 10 fr. or fraction of 10 fr. — The maximum sums for which an order is obtainable are — 200 fr. for Belgium, Italy, and Luxembourg,

252 fr. for England, 300 fr. for Switzerland and Italy, 350 fr. for Sweden, 375 fr. for Germany, 376 fr. 25 c. for Holland (colonies, 322½ fr. only), and 391 fr. 50 c. for Denmark.

Postage Stamps (timbres-poste) are sold at the post-offices and numerous tobacco-shops.

Letter Boxes at the tobacconists', on a number of public buildings, at the railway stations, and in the streets (pillar letter-boxes).

Delivery and Clearance of Letters.

There are eight deliveries and seven clearances (eight at the district offices, see below), except on Sundays and festivals, when there are five deliveries only, and the seventh clearance is made at the offices only.

The clearances for the evening-trains are as follows: —

Street letter-boxes in the suburbs at 4. 30 p.m.

Suburban post-offices and the letter-boxes in the city at 5 p.m.

At the city offices at 5. 30 p.m.

At those offices mentioned at p. 35 which are marked with an asterisk at 5. 45 p. m.

At the General Post Office and the district offices marked with two asterisks 6 p.m.

Late Letters. If too late for the last clearance of the boxes, letters may be posted from 5. 45 to 6 for a *taxe supplémentaire* of 20 c., and from 6 to 6. 15 for 40 c. at the offices marked with one asterisk. For 20 c. additional, letters may also be posted from 6 to 6. 15, and for 40 c. from 6. 15 to 6. 30, in the offices marked with two asterisks. Lastly, letters are received at the General Post Office from 6. 30 till 7 for an additional sum of 60 c.

Letters may also be posted in the offices at the proper railway stations nearly up to the last moment without additional payment: — For the N. at the Gare de Nord; for the E., at the office Rue de Strasbourg 10; for Lyons, Marseilles, Clermont, and St. Etienne, at Boul. Beaumarchais 83 and Boul. Mazas 19; for Agen, Bordeaux, and Nantes, at the Gare d'Orléans and Boul. Beaumarchais 83; for Brest, at Rue du Cherche Midi 53; for Havre and Cherbourg, at the Place de la Madeleine 28.

Letters posted at the street letter-boxes before the 7th clearance, or at the offices between the 6th clearance and 4 a.m. (4. 30 a.m. at the General Post Office), are either delivered in Paris early in the morning, or despatched by the early mail trains.

Complaints are attended to in the Bureau des Rebuts et Réclamations, at the General Post Office, open from 9 a.m. till 5 p.m., on Sundays till 2 p.m.

Parcels. The transmission of parcels is undertaken by private companies, among which the following may be mentioned: *Messageries Nationales*, Rue Notre Dame des Victoires 28; *Compagnie Générale des Messageries*, Rue du Bouloi 22; *Messageries Pari-*

siennes, Rue Montmartre 47, and Place des Victoires 2. The *Compagnie Générale des Transports Parisiens*, lately formed, receives parcels, giving a receipt for them, at all the larger omnibus offices, forwarding them to different parts of Paris by omnibus, and also to other parts of France and to foreign countries.

Large articles should be dispatched by means of the *Expéditeurs*, or goods-agents, among whom the following may be recommended: *M. Hofmann*, Rue du Mail 18; *Camus & Cie.*, Rue du Faubourg Poissonnière 25; *F. Kloubert*, Rue Rocroy 3; *J. Zébaume*, Rue de Trévise 35, bis (for Germany and Russia).

Telegraph. There are telegraph offices in all the principal streets, open (when not otherwise marked) from 8 a.m. till 9 p.m. The most convenient are at the General Post Office, Rue Jean-Jacques Rousseau 53; Rue de Rivoli 17; the Bourse (during the day; night office at Place de la Bourse 12); the Luxembourg; Ministère de l'Intérieur, Rue de Grenelle St. Germain 103 (day and night); Rue St. Lazare 112; Avenue des Champs Elysées 33 (till midnight); Rue de Lafayette 35, corner of Rue Laffitte; Grand Hôtel; Boulevard St. Denis 16; Gare du Nord (till midnight).

Since 1st May, 1878 the rate for telegrams to any part of France has been 5 c. per word, the minimum charge being 50 c.

11. Shops, Bazaars, Markets.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few buildings in Paris which have not shops on the ground-floor. The most attractive and richly stocked are those in the Boulevards, especially towards the W. end, in the Palais Royal, the Rue de la Paix, Avenue de l'Opéra, Rue du Quatre Septembre, Rue de Richelieu, Rue Vivienne, and Rue de Rivoli.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices are generally somewhat high, and not always fixed, especially when the purchaser is not thoroughly versed in French.

Alfénide, see Electro-plate.

'Articles de Voyage': *Bazar du Voyage*, Boul. des Capucines 17, and Place de l'Opéra 3, one of the most attractive shops of the kind; *Au Départ*, Avenue de l'Opéra 29; *Dock du Campement*, Boul. Poissonnière 14; *Moynat*, Place du Théâtre Français 3.

Bonnets, Ladies': *Mlle. Esther*, Rue de Richelieu 110; *Mme. Leroux*, Passage Delorme 26, near the Tuileries. The modistes of the Passage du Saumon (Pl. W, 21; *III*), Nos. 68, 60, 58, 63, sell bonnets at lower prices. Straw hats: *Au Palmier*, corner of the Rues de Richelieu and du Quatre Septembre.

Booksellers (reading-rooms, etc.), see p. 43.

Bootmakers *(bottier, cordonnier;* boots and shoes, *chaussures)*:

Roche, Rue de Richelieu 69; *Delail*, Passage Jouffroy 46; *Tellier*, Rue du Faubourg Poissonnière 53. — For Ladies: *Meier*, Rue Neuve des Petits Champs 103, and Place Vendôme 26; *Jordan*, Place de la Madeleine 13; *Ferry*, Rue Scribe 11; *Chapelle*, Rue de Richelieu 85; *A la Favorite*, Rue de Lafayette 1; *Petit*, Rue St. Honoré 334; *Herber*, Rue de Richelieu 63, Boul. Poissonnière 20, Rue du Bac 2, and Rue St. Lazare 103; *Tucker*, Rue St. Honoré 340, and Boul. des Italiens 25.

Boots (ready-made): *Au Prince Eugène*, Rue de Turbigo 29, near the Boul. de Sébastopol (for gentlemen); *A. Fretin*, Rue de Rennes 64 (repairs executed).

Bronzes *(bronzes d'art)*: *Barbedienne*, Boul. Poissonnière 30; *Susse Frères*, Place de la Bourse 31; *Giroux*, Boul. des Capucines 43 (see also Toy-shops); *Lévy*, Boul. Montmartre 5, near the Théâtre des Variétés.

Carpets: **Braquenié*, Rue Vivienne 16; *Choqueel*, next door; *Manufacture d'Aubusson*, Boul. Montmartre 23, and Rue de Grammont 14.

Chemists and Druggists: *Grillon*, Rue de Grammont 25; *Pharmacie Normale*, Rue Drouot 19; *Des Panoramas*, Rue Montmartre 151; *Brou*, Rue Richelieu 102; *Laroze*, Rue Neuve des Petits Champs 26; *Rivière*, Rue de la Chaussée d'Antin 68; *Béral*, Rue de la Paix 14; *Hogg*, Rue Castiglione 2; *Swann*, Rue Castiglione 12; *Roberts & Co. (Shorthose)*, Place Vendôme 23 (the last four are English).

China, see Glass.

Chocolate: *Marquis*, Passage des Panoramas 57-59, and Rue Vivienne 44; *Masson*, Boul. de la Madeleine 9, and Rue du Louvre 8; *Lombart*, Avenue de Choisy 75; *Compagnie Coloniale*, Rue de Rivoli 132, and Avenue de l'Opéra 19; *Compagnie Française*, Boulevard de Sébastopol 18; *Devink*, Rue St. Honoré 175. *Suchard's*, *Ménier's*, and *Ibled's* chocolates are sold at many other shops.

Cigars. The manufacture and sale of tobacco ('caporal ordinaire' and 'supérieur') and cigars is a monopoly of government. The shops, called *débits de la régie*, are distinguished by their red lamps. The prices and quality are the same everywhere. Good imported cigars (35 c. and upwards each) can only be purchased at the principal depôt, Quai d'Orsay 63, and at the Grand-Hôtel. The home-made cigars usually smoked are the *Bordelais* at 5 c. each, *Étrangers* at 10 c., *Médianitos* at 20 c., *Réyalias* at 25 c., and *Londrès* at 30 c.; there are also *Conchas* sold at 1 fr. 60 c. per packet of six, and *Londrès extra* at 2 fr. 10 c. per packet of six. Cigarettes 2-5 c. each. Good Oriental tobacco and cigarettes are to be had at Boul. des Italiens 32. Passers-by may avail themselves of the light burning in every tobacco-shop without making any purchase.

Clothing, see Tailors, Milliners, etc.

Confiseurs (comp. p. 23): *Boissier*, Boul. des Capucines 7;

Siraudin, Rue de la Paix 17, and Rue Neuve St. Augustin 54; *Gouache*, Boul. de la Madeleine 17; *Achard-Weise*, Boul. des Italiens 17; *Terrier*, Rue St. Honoré 254; *Bonnet*, Rue Vivienne 31; *Au fidèle Berger*, Boul. de Sébastopol 16 (noted for its boxes of 'dragées' or mixed bonbons); *Seugnot*, Rue du Bac 28.

Delicacies (preserved meats, etc.; *comestibles*): *Chevet*, Palais Royal (see p. 15); *Cuvillier*, Rue de la Paix 16; *Potel & Chabot*, Boul. des Italiens 25; *Potin*, Boul. de Sébastopol 103.

Drapery (linen, etc.): *Grande Maison de Blanc*, Boul. des Capucines 6. Also in the Magasins de Nouveautés, etc. (see Haberdashery).

Dressmakers, see Milliners.

Druggists, see Chemists.

Electro-Plate *(alféniде)*: *Cristofle & Cie.*, Pavillon de Hanovre, at the corner of the Boul. des Italiens and the Rue Louis le Grand; depôts of the same firm in numerous shops. Also various other firms.

Engravings *(estampes)*: *Goupil & Cie.*, Boul. Montmartre 19, and Place de l'Opéra; **Martinet* (also photographs), Rue de Rivoli 172, opposite the Louvre, and Boul. des Capucines 12, on the ground-floor of the Grand Hôtel.

Fancy Articles, see 'Articles de Voyage', Toy-shops, Bronzes, Leather; also Bazaars (p. 42).

Glass (porcelain, etc.): *A l'Escalier de Cristal*, Rue Scribe 6, and Rue Auber 1; *Boutigny*, Boul. des Italiens 5 bis, and Passage des Princes; Galerie Montpensier 21 & 22 (Palais Royal); *A la Ménagère*, bazaar, see p. 42.

Glovers (glove, *le gant;* kid glove, *gant de chevreau* or *de peau de chevreau*, or *gant de peau*): *Société Veuve Xavier Jouvin & Cie.*, Boul. des Italiens 23, corner of the Rue de Choiseul; *Jouvin & Cie.*, Boul. des Italiens 6, near the Rue Drouot; *Jugla*, No. 11, and *Bertin*, 27, in the same boulevard.

Goldsmiths and Jewellers: very numerous and tempting, especially in the Rue de la Paix and the Palais Royal.

Haberdashery ('Nouveautés', etc.). The *Grands Magasins des Nouveautés*, large establishments for the sale of all kinds of materials for ladies' dress, haberdashery, laces, etc., form a very important feature of modern Paris, and owing to the abundant choice, moderate price, and superiority of their goods, are gradually superseding the smaller shops. The two largest of these establishments, each containing an immense selection of goods, are the *Grands Magasins du Louvre*, on the ground-floor of the Hôtel du Louvre (p. 5), and *Au Bon Marché*, Rue du Bac 135 and 137, and Rue de Sèvres 18, 20, 22, and 24 (with reading-room, exhibition of objects of art, buffet where refreshments are dispensed gratis, etc.). Of a similar character are: **A la Ville de Paris*, Rue Montmartre 170; *A St. Joseph*, Rue Montmartre 117; *A la Ville*

de Londres, Rue du Faubourg Montmartre 18; *Grands Magasins de la Paix*, Rue du Quatre Septembre 23-29; *A Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-13; *Au Petit St. Thomas*, Rue du Bac 27-35; *Au Coin de Rue*, Rue Montesquieu 2, 4, 6, and 8, and Rue des Bons Enfants 18, 20, 22; *Aux Trois Quartiers*, Boul. de la Madeleine 21 and 23, and Rue Duphot 24 and 26; *Grands Magasins du Printemps*, Boul. Haussmann and Rue de Provence. — The Parisian fashionable world, however, in preference to these, patronises smaller establishments where goods of the first quality only are kept, such as *Cherreux-Aubertot*, Boul. Poissonnière 8, and *Jodon & Cie. (du Sauvage)*, Boul. des Italiens 34.

Hairdressers in almost every street. — 'Taille de cheveux' from 30 c. to 1 fr., 'coup de fer' (curling) 25-50 c., 'pour faire la barbe' 25 c., 'friction' (washing the hair) 50 c.

Hatters *(chapeliers)*: *Jourdain*, successor to *Gibus* (inventor of the folding hat), Rue Vivienne 20 (also ladies' hats); *Pinaud & Amour*, Rue de Richelieu 89; *Delion*, Passage Jouffroy 21 and 23; *Berteil*, Rue du Quatre Septembre 10, Rue de Richelieu 79, and Boulevard St. Germain 134.

Jewellers, see Goldsmiths.

Leather Wares *(maroquinerie)*: *Klein*, of Vienna, Boulevard des Capucines 6, novelties of Paris and Vienna, also bronzes and objects of art. See also 'Articles de Voyage'.

Milliners and Dressmakers: *Adolphe*, Boul. des Italiens 15; *Worth*, Rue de la Paix 7 (fashionable and expensive); *Mme. Cavally*, Boul. des Capucines 8 (fashionable); *Mmes. Collet & Danzel*, Rue Louvois 10 (more moderate); *L'Eclair*, Boul. Haussmann 37, near the Opéra (children's clothes; expensive). — *Ready-made ladies' clothes*, at the Grands Magasins des Nouveautés, and at *Pingat's*, Rue Louis le Grand 30.

Money-Changers *(changeurs)*. Several in the Rue Vivienne and the other principal streets frequented by strangers. The rate of exchange varies considerably at the different shops.

Opticians (spectacles, *des lunettes;* opera-glass, *une lorgnette*, or *des jumelles;* eye-glasses, *un lorgnon* or *binocle*): *Chevalier*, Galerie de Valois 158 (Palais Royal); *Maison Soleil*, Galerie Vivienne 21, 23; *Louchet*, Passage des Panoramas 44.

Perfumery: *Société Hygiénique*, Rue de Rivoli 55, and numerous branch depôts; *Piver*, Boulevard de Strasbourg 10; *Pinaud & Meyer*, Boulevard de Strasbourg 37; *Violet*, Rue St. Denis 225, all these with branches; *Rimmel*, Boul. des Italiens 17; *Botot (dentifrices)*, Boul. des Italiens 18, and Rue St. Honoré 229; *Docteur Pierre (dentifrices)*, Place de l'Opéra 8; *Bully (vinaigre de toilette)*, Rue Montorgueil 67.

Photographers: *Disdéri*, Boul. des Italiens 6; *Numa Blanc*, same boulevard, 29; *Mulnier*, same boulevard, 25; *Braun (Pierson)*,

Boul. des Capucines 3 (sale-room, Avenue de l'Opéra 55); *Fontaine*, same boulevard 25; *Pierre-Petit*, Place Cadet 31; **Reutlinger*, Boulevard Montmartre 21, and Rue de Richelieu 112; *Franck*, Rue Vivienne 18.

PORCELAIN, see Glass.

PRESERVED MEATS, see Delicacies.

PRESERVED FRUITS: (*fruits confits*, *chinois blonds*, *marrons glacés*, etc.): *Callu*, Rue St. Honoré 43; *Debrun*, Rue Montmartre 58; *Jourdain*, Rue de la Michodière 2, and Rue Neuve St. Augustin 28; *Seugnot*, Rue du Bac 28; and at most *Confiseurs* (p. 39). The usual price is 5 fr. per kilogramme.

SILK MERCERS: *Compagnie Lyonnaise*, Boulevard des Capucines 37.

TAILORS: *Dusautoy*, Boul. des Italiens 14; *Renard*, same boulevard, 2; *Lejeune*, same boulevard, 8; *Laurent Richard*, Rue Feydeau 18; *Pappel*, Boul. des Capucines 3; *Schaeffer & Oelhafen*, Rue Richelieu 20. — READY-MADE CLOTHING: *A la Belle Jardinière*, Rue du Pont Neuf, on the quay; *Godchau*, Rue du Faubourg Montmartre 2; *Maison du Bon Pasteur*, Rue St. Honoré 32.

TOBACCO, see Cigars.

TOY-SHOPS: *Giroux*, Boul. des Capucines 43, a large establishment; *Guiton*, Passage Jouffroy 13 and 15; *Guillard*, Galerie Vivienne and Rue Neuve des Petits Champs; *Simonne*, Rue de Rivoli 188; *Au Paradis des Enfants*, Rue de Rivoli 156, and Rue du Louvre 1.

TRAVELLING REQUISITES, see 'Articles de Voyage'.

WINES AND LIQUEURS: *Compagnie des Grands Vins de Bourgogne*, Rue Royale St. Honoré 6; *Société Œnophile*, Rue Montmartre 161, near the boulevard; *Théoph. Roederer & Cie.*, Rue Lafayette 44; *Moët & Chandon*, Place de l'Opéra 8; *Bordier Fils*, Avenue Montaigne 6; *Caves du Grand Hôtel*, at the Grand Hôtel; *Ferd. Deiters & Cie.*, Rue Taitbout 5. See also Delicacies, etc.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent (see p. 38).

Bazaars. Establishments for the sale of fancy articles, travelling requisites, toys, trimmings, small wares, etc., abound at Paris. The arrangements resemble those of the Grands Magasins des Nouveautés, mentioned at p. 40. The largest and most attractive are *A la Ménagère*, Boul. Bonne Nouvelle 20; the *Bazar de l'Industrie*, Boulevard Poissonnière 27; the *Dock du Campement*, same boulevard, 14; and the *Galerie Orientale*, Boul. Montmartre 12, to the left of the Passage Jouffroy. They afford a pleasant lounge in wet weather, being open to the public, and many of their wares are really good and cheap.

Markets. The **Halles Centrales* (comp. p. 180), the principal vegetable and provision market of Paris, should be visited in the morning at an early hour. Supplies begin to arrive about midnight. None but dealers are permitted to make purchases before 9 a.m.,

at which hour a bell is rung to announce the opening of the market to the general public.

Most of the other quarters of the city now boast of their 'marchés couverts', built in the style of the Halles Centrales.

The *Marché Général aux Bestiaux* at La Villette, near the Abattoirs (p. 32), is now the principal cattle-market.

The principal *Marché aux Chevaux* is situated in the Boulevard de l'Hôpital (Pl. B, 22). It has lately been extended to 45 acres; the stables can contain 1050 horses. Horses of superior breed are sold by auction on Thursdays, from 1 to 4 o'clock, and by private bargain on other days, at the '*Tattersall Français*', Rue Beaujon 24, near the Champs Elysées.

A *Dog Market* is held on Sundays, 12-2 o'clock, at the Horse Market, where many a lost favourite is recognised and redeemed by its bereaved owner. At the *Fourrière des Chiens*, in the adjoining Rue Poliveau, stray dogs are kept for a week, after which they are destroyed if not claimed.

Flower Markets. At the back of the Tribunal de Commerce (Wednesdays and Saturdays); on the E. and N. sides of the Madeleine (Tuesdays and Fridays); in the Place du Château d'Eau (Boulevard St. Martin), and in the Place St. Sulpice (Mondays and Thursdays).

The *Marché aux Oiseaux* is in the Marché St. Martin, behind the Conservatoire des Arts et Métiers (p. 185).

Marché du Temple, see p. 72.

The *Halle aux Vins*, or wine-depôt of Paris, adjoining the Jardin des Plantes, covers an immense area, and extends for nearly a quarter of a mile along the bank of the Seine. Some 4-5 million gallons of wine lie here in bond, the duty being paid on removal. The storage space is to be increased so as to accommodate 20,000,000 gallons. The streets which intersect the Halle are named, in accordance with the arrangement of the various kinds of wine, Rue de Champagne, Rue de Bordeaux, etc. The Halle aux Vins is open from 6 a.m. to 6 p.m. — For addresses of wine-merchants, see p. 42.

12. Booksellers, Reading Rooms, Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, an old establishment with a large assortment of English and American books. *Galignani's Messenger*, the well-known English paper, is published here. This daily journal (single paper 40 c., per week $2^1/_2$ fr.), which has been in existence for 60 years, contains an excellent summary of political and commercial news, the latest information from England, the United States, and the whole of the continent, and a list of the principal sights and amusements of Paris. It gives a daily list of American visitors in Paris, and another on Fridays of English and American visitors to the chief cities of Europe. The

English and American places of worship (p. 46) are enumerated every Saturday.

Librairie Franck, Rue de Richelieu 67; *C. Klincksieck*, Rue de Lille 11; *Ollendorff*, Rue de Richelieu 28, bis; *Ghio*, Palais Royal, Galerie d'Orléans 1-9; these chiefly for French and German literature. — *Haar & Steinert*, Rue Jacob 9, best shop for German books. — *Librairie Internationale*, Boul. Montmartre 15, at the corner of the Rue Vivienne; *Librairie Moderne*, same boulevard, 17. — *Arnaud & Labat*, Palais Royal, between the Galeries d'Orléans and Montpensier. — For the addresses of other 'libraires-éditeurs', consult the 'Bottin', or Directory of Paris (p. 3).

Reading Rooms. *Galignani's Reading Room*, Rue de Rivoli 224, is well supplied with English, American, German, French, Belgian, and other newspapers and periodicals. Admission per day 50 c., per fortnight 5 fr., per month 8 fr.; open 9 a. m. to 9 p. m. An extensive *Circulating Library* is annexed to the establishment. — Reading-room of the *New York Herald*, Avenue de l'Opéra 49, in the Splendide Hôtel. — *Salon Littéraire*, in the Passage de l'Opéra (N. side of the Boul. des Italiens), Galerie du Baromètre 11 and 13, French, German, and English newspapers; adm. 25 c., per week 2 fr., fortnight 3½ fr., month 6 fr.; open 9 a. m. to 11 p.m. — *Cabinet Littéraire*, Passage Jouffroy, Boul. Montmartre 13, a rendezvous of foreign newspaper correspondents. — *Salon Littéraire National*, Rue Méhul 1, near the Théâtre Italien. — On the left bank of the Seine: Rue Casimir Delavigne 10, near the Odéon; Rue de la Sorbonne 6.

These reading-rooms are convenient places for letter-writing. Materials for the purpose may also be procured at any of the cafés.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631. In 1789 there appeared 150 new papers, in 1790, 140, and in 1791, 85, but most of these were suppressed at various times by government, Napoleon finally leaving only thirteen in existence. On the restoration of the monarchy about 150 newspapers and periodicals were published, but only eight of these busied themselves with political matters. Since then the number has been constantly on the increase, and now amounts to 750. The political papers number about 50, and are sold almost exclusively in the streets or at the 'kiosques' in the Boulevards (p. 67).

The larger papers cost 10, 15, or 20 c., the smaller 5 c. — *Galignani's Messenger*, see p. 43.

Morning Papers. Republican: *Le Journal des Débats; La République Française; Le Siècle; Le XIXe Siècle; L'Événement; Le Rappel; Le Réveil* (radical); *Le Peuple* (radical); *Le Petit Journal* (circulation of 500,000); *La Petite République; La Lanterne; Le Petit National; Le Nouveau Journal.* — Legitimist: *L'Assemblée Nationale.* — Orleanist: *Le Petit Moniteur; La Petite Presse; Le Soleil.* — Bonapartist: *Le Gaulois; Le Paris Journal; Le Petit Caporal.* — Unclassified: *Le Figaro; Le Constitutionnel; Journal Officiel.*

Evening Papers. Republican: *La France; Le Bien Public; Le Temps;*

Le National; La Presse; Le Soir; La Dépêche; Le Télégraphe; Le Républicain (radical). — Legitimist: *La Défense Sociale; La Gazette de France; L'Univers* (Ultramontane); *Le Monde* (clerical); *L'Union.* — Orleanist: *Le Français; Le Moniteur Universel.* — Bonapartist: *L'Estafette; L'Ordre; La Patrie; Le Pays.* — Unclassified: *La Liberté; Le Messager de Paris; Bulletin Français.*

Reviews and Periodicals: *La Revue des Deux Mondes; Le Correspondant; La Revue Britannique.*

Illustrated Journals: *L'Illustration; L'Univers Illustré; Le Monde Illustré; Le Journal Amusant; Le Journal pour Rire; Le Charivari; La Vie Parisienne.*

13. Baths, Physicians, Maisons de Santé.

Baths. Warm Baths in the floating establishments on the Seine, and in many others in different parts of the town. Charge from 50 c. to 1 fr., an additional charge being made for towels. *De la Samaritaine*, below the Pont Neuf, right bank (Pl. W, 20; *III*); *des Tuileries*, near the Pont Royal, same side; *Rivoli*, Rue de Rivoli 202; *Feydeau*, Rue des Colonnes 3, near the Exchange; *Ste. Anne*, Passage Choiseul 58, and Rue Ste. Anne 63; *de Jouvence*, Boul. Poissonnière 30 (Hôtel Beau Séjour); *St. Sulpice*, in the Place of that name, 12; *Racine*, Rue Racine 5.

Turkish, Vapour, and other baths: *Le Hammam*, Rue Neuve des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47), very handsomely fitted up (Turkish bath 5 fr.); *Hammam Monge*, Rue Monge (Pl. W, B, 22); *Bains Vivienne*, Rue Vivienne 15; *Bains de Mer et de Seine de la Frégate*, below the Pont Royal, on the left bank; *Goffinon*, Boulevard de Strasbourg 85.

Cold Baths in the Seine: *Deligny*, Quai d'Orsay, near the Place de la Concorde (Pl. W, 14, 15; *II*), admirably fitted up, more than 325 ft. long, with 350 separate baths; *du Pont Royal* (entered from the Quai Voltaire); *Henri IV.* (entrance near the statue on the Pont Neuf); *de l'Hôtel Lambert*, near the Quai de Béthune (Ile St. Louis; Pl. W, 22; *V*), recommended to ladies also.

The usual charges at these cold baths are: admission 20, swimming-drawers and towel 20, cabinet for undressing 10 c., in addition to which the 'garçon' expects a fee of 10 c. — It should be observed that one-half of each bath is generally very shallow, being intended for non-swimmers, while the other half is often not more than 6-9 ft. in depth. Divers are therefore recommended to use great caution. The same remarks apply to the baths for ladies, where the charges are similar.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 39), or at *Galignani's*

(p. 43). As changes of address are not unfrequent, the '*Bottin*', or Directory, may also be consulted. Usual fee from 5 to 10 fr. per visit or consultation. Among many others the following names may be mentioned: —

Dr. Bishop, Rue Morny 99; *Dr. Boggs*, Rue St. Honoré 362; *Dr. Campbell*, Rue Royale 24; *Dr. Chapman*, Rue de Rivoli 212; *Sir John Cormack*, Rue d'Aguesseau 7, physician of the *Hertford British Hospital*, Route de la Révolte 5; *Dr. Evans*, Rue de la Paix 15; *Dr. James*, Rue de Luxembourg 51; *Dr. MacCarthy*, Boulevard Malesherbes 17; *Dr. Macgavin*, Rue des Saussaies 10; *Dr. Otterbury*, Rue Lafayette 10; *Dr. Sims* and *Dr. Pratt* (Americans), Place Vendôme 12; *Dr. Smith*, Rue St. Florentin 11.

Oculists: *Dr. Loubrieu*, Rue de Rivoli 50; *Dr. Meyer*, Boul. Haussman 73; *Dr. Sichel*, Quai Voltaire, 25; *Dr. de Wecker*, Avenue d'Antin 7.

Dentists: *Adler*, Rue Meyerbeer 4, near the Opera; *Aubert-Labé*, Rue St. Honoré 279; *Cumming*, Rue Royale 12; *Hy. Didsbury*, Rue Meyerbeer 3; *J. Didsbury*, Rue de la Paix 10; *Dugit*, Rue du 29 Juillet 6; *Dorigny*, Passage Véro-Dodat 33; *Duchesne*, Rue Lafayette 45; *J. Evans*, Place de l'Opéra 4; *George*, Rue de Rivoli 224; *Luis*, Boul. des Italiens 25; *Stevens* (American), Rue de Luxembourg 42; *Reinvillier*, Boul. des Italiens 11; *Rogers*, Rue St. Honoré 270; *Seymour*, Rue Castiglione 10; *Simondetti*, Rue de Richelieu 28; *Ward*, Rue Basse du Rempart 64; *Warde*, Boul. Montmartre 2; *Weber*, Rue Duphot 25, and Boul. de la Madeleine 25.

Chemists and Druggists, see p. 39.

Maisons de Santé. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanitary establishments. There are many well conducted houses of the kind in Paris and the environs, where patients are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc., as well as good tables d'hôte, are provided for convalescents. The following may be recommended: — *Maison Municipale de Santé* (Dubois), Rue du Faubourg St. Denis 200 (terms 4-15 fr. per day, everything included); *Etablissement Hydrothérapique d'Auteuil* (Dr. Beni-Barde), Rue Boileau 12; *Villa des Dames*, Rue Notre Dame des Champs 77, near the Luxembourg. — *British Hospital*, see above.

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the *Stranger's Diary* of the Saturday number of Galignani's Messenger (p. 43). At present the hours of service are as follows: —

Church of England: — *Episcopal Chapel*. Rue d'Aguesseau 5,

Faubourg St. Honoré, near the English Embassy; services at 11.30, 3.30, and 8. — *Marbeuf Chapel*, Avenue Marbeuf 10, bis, Champs Elysées; services at 11 and 8. — *English Church*, Rue Boissy d'Anglas 35, Cité du Retiro 7; services at 8.30, 10, 11.30, 3.30, and 7.30.

English Congregational Chapel, Rue Royale 23; services at 11.30 and 7.30.

English Roman Catholic Church, 50 Avenue de la Reine Hortense, mass at 7, 8, 9, and 10, on Sundays; sermons at 10 and 3.

Protestant American Chapel, Rue de Berry 21; services at 11.30 and 3.30. — *American Episcopal Church*, Rue Bayard 17; services at 11.30 and 3.30.

Church of Scotland: *Chapel of the Oratoire*, Rue de Rivoli 162; services at 11 and 3.

Free Church of Scotland: *Eglise Evangélique de l'Etoile*, Avenue de la Grande Armée 45; service at 10.

Wesleyan Chapel: Rue Roquépine 4, adjoining No. 41 Boulevard Malesherbes, near the Madeleine. Service on Sundays at 11.30 a. m. and 7.30 p. m., on Wednesdays at 7.30 p. m. — Also at Asnières, near the railway-station.

Baptist Chapel: Rue de Lille 48; service at 11.30.

French Protestant Churches *(Temples Protestants)*. Calvinist: *L'Oratoire*, Rue St. Honoré 147; service at 11.30. — *Ste. Marie*, Rue St. Antoine 216, near the Bastille; service at 11.30 in French, at 3 in German. — *Pentemont*, Rue de Grenelle St. Germain 108. — *St. Esprit*, Rue Roquépine 5.

The *Eglise Evangélique Réformée*, Rue des Petits Hôtels 17, is a French reformed church independent of the state. The usual hour of service in these French churches is 12 noon.

Lutheran *(Confession d'Augsbourg)*: *Eglise des Billettes*, Rue des Billettes 18, to the N. of the Hôtel de Ville. Service at 12 in French, at 3 in German. — *Temple de la Rédemption*, Rue Chauchat 16: Service at 10.

Synagogues: Rue Notre Dame de Nazareth 15; Rue de la Victoire 44 (a handsome edifice, recently rebuilt); Rue des Tournelles, at the Boul. Beaumarchais; Rue Buffault 28 (Portuguese).

15. Embassies. Ministerial Offices.

Embassies. The following are the present addresses, but a change of residence sometimes takes place: —

Austria, Rue de Las Cases 7 and 9 (office-hours 1-3 o'clock). — Consulate, Rothschild's, Rue Laffitte 21.

Belgium, Rue du Faubourg St. Honoré 153 (12-2).

Brazil, Rue de Téhéran 13 and 17 (12-2).

Denmark, Rue de Courcelles 29 (1-3). — Consulate, Rue d'Hauteville 63.

Germany, Rue de Lille 78 (12-1½).
Great Britain, Rue du Faubourg St. Honoré 39 (10-3).
Greece, Avenue de Messine 14 & 17. — Consulate. Rue Taitbout 20.
Italy, Rue St. Dominique 127 (1-3).
Netherlands, Avenue Bosquet 2 (12-2).
Russia, Rue de Grenelle St. Germain 79 (12-2).
Spain, Quai d'Orsay 25 (1-4).
Sweden and Norway, Rue de Rovigo, 22 (12-2). — Consulate, Rue Scribe 2.
Switzerland, Rue Blanche 3 (10-3).
United States of N. America, Rue Joséphine 45 (10-3). — Consulate, Rue Scribe 3.

Ministerial Offices. *Affaires Etrangères*, Rue de l'Université 130 (11-4).
Agriculture et Commerce, Rue St. Dominique St. Germain 60 (Tues. and Frid. 2-4).
Finances, at the Louvre, Rue de Rivoli (10-4).
Guerre, Rue St. Dominique St. Germain 86, 88, 90 (Tues. and Sat.).
Instruction Publique et Beaux Arts, Rue de Grenelle St. Germain 110 (Mon., Wed., and Frid., 2-4).
Intérieur, Rue Cambacérès (Hôtel Beauveau) 7 and 9; Rue de Grenelle 99-103; Rue de Varennes 78, bis.
Justice et Cultes, Place Vendôme 11 and 13; Rue de Luxembourg 36 (Frid. 2-4). The Bureau des Législations is open daily, 12-2.
Marine et Colonies, Rue Royale 2 (2-4).
Travaux Publics, Rue St. Dominique St. Germain 60, 62, 64 (Mon. 4-6, other days 10. 30-11).

16. Theatres, Circuses, etc.

Paris now possesses 41, or, including the suburbs, 58 theatres, a number equalled by no other city in the world. As these, from the Italian Opera with its patchouli scented boxes down to the small theatre providing boisterous farce or exciting melodrama for the artizan of the Faubourg St. Antoine, present a highly characteristic phase of Parisian life, the traveller should on no account omit to visit some of them. An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play (*la pièce;* 1-2 fr.) to be performed, and peruse it beforehand. Dramatic compositions of every kind are sold by *Tresse*, Palais Royal, Galerie de Chartres 2, 3, and Théâtre Français 8-11, and at the *Magasin Théâtral*, Boul. St. Martin 12. The plays may also be procured in most instances at the theatres themselves.

Performances generally begin between 7 and 8. 30 p.m., and last till nearly midnight. Two or three pieces are as a rule played each evening, the first being the so-called *lever rideau*, a one-act piece or farce during which the house gradually fills. Playbills (*le programme*, *le programme détaillé*), or theatrical newspapers with the progamme of the evening (*l'Entreacte*, *l'Orchestre*, *Vert-Vert*, and others), may be procured during the day at the *Kiosques* (p. 67), or at the offices of the theatres, and at night are sold in the theatres. Some of the other newspapers, particularly those published in the afternoon, give lists of the pieces and characters.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*. The *fauteuils d'amphithéâtre* in the Opera House may also be recommended, but in other theatres the amphitheatre is indifferent both for seeing and hearing. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. The centre seats in the two following galleries (*loges des premières*, *des secondes de face)* come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires*, or *loges du rez-de-chaussée*, are the other boxes on the groundfloor of the theatre. At several of the theatres ladies are not admitted to the orchestra stalls, the space between each row of seats being so narrow, that even gentlemen have some difficulty in passing in and out. The arrangement and naming of the seats differ in the different theatres, but in all of them the side seats of the two upper galleries should be avoided. At the Opera the *stalles de parterre*, behind the fauteuils d'orchestre, are rendered unpleasant by the presence of the 'claque'. As a rule the price of a seat is the best criterion of its desirability.

It is a wise precaution, especially in the case of very popular performances and when ladies are of the party, to secure a good seat by purchasing a ticket beforehand *(billet en location)* at the office of the theatre (*bureau de location*, generally open from 11 to 6), where a plan of the interior is shown. Seats booked in this manner generally cost 1-2 fr. more than *au bureau*, i. e. at the door, but the purchaser has the satisfaction of knowing that his seat is numbered and reserved. Box-places, however, cannot thus be obtained in advance except by taking a whole box (4-6 seats). Places may also be secured beforehand at one of the *theatrical offices* in the Boulevards, the Avenue de l'Opéra, the Grand Hôtel, and so on, but the booking-fee demanded here is often 5 fr. and upwards. — Visitors are cautioned against purchasing their tickets from *valets de place*, or through the instrumentality of the hotel porter.

The different charges for admission given below vary according to the season and the popularity of the piece and of the actors. At the so-called *premières* (scil. *représentations*), or first performances

of pieces by favourite authors, the charges for boxes are often extravagantly high.

The *parterre* or pit is always crowded, and the places are not numbered, except at the Opera. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the beginning of the performance, and, with the exact entrance-money in hand, fall into the rank *(faire queue)* of other expectants. The doors are opened half-an-hour before the raising of the curtain. Frequenters of the pit, on leaving the theatre between the acts, usually secure their seats by attaching their handkerchiefs to the bench. Women are seldom seen in the parterre, except at the Opera, or in the smaller theatres.

Tickets taken at the door are not numbered, and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The door-keeper will direct the visitor to one of the unengaged places; but if any unfair play be suspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on this list.

The *Claque* ('*Romains*', '*Chevaliers du Lustre*'), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They generally occupy the centre seats in the pit, under the chandelier or 'lustre', and are easily recognised by the obtrusive and simultaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', a class of mercantile adventurers who furnish theatres with *claques* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed. Strangers in the pit should be sparing in their manifestations of applause, if they do not wish to fall under the suspicion of belonging to the *claque*.

Overcoats, cloaks, shawls, etc. are left at the 'Vestiaire' or cloak-room (fee 25 c. each person). Gentlemen take their hats into the theatre, and may wear them during the intervals of the performances. The attendants of the vestiaire usually bring a footstool *(petit banc)* for ladies, for which they expect a gratuity of 15-25 c.

A list of the most important Parisian theatres, in their usual order, is here annexed.

Opera (Pl. R, W, 18; *11*). The old Opera House in the Rue Le Peletier was burned down in 1873, and is now succeeded by the new Opera on the Boulevard des Capucines (p. 77). The appearance of the interior (see description of the building on p. 77), when all the gas-jets are lighted, is of a most gorgeous character. If the 'entr'actes', are found to afford insufficient time to view all its attractions, and if the visit is not to be repeated, the visitor is advised to sacrifice a whole act of the piece, especially if he is already familiar with it, to inspecting the building. The ballet and the *mise en scène* are unsurpassed. Government allots an annual subvention of 800,000 fr. towards the support of the Opera. The staff of performers is about 250 in number. A good tenor

receives a salary of 100-120,000 fr. Composers and authors of new pieces are each paid 500 fr. for each of the first forty, and 200 fr. for each subsequent performance. — The seats are all comfortable. Fauteuils d'orchestre 13, amphithéâtre 15, stalles de parterre 7, premières (seats in the first gallery) 15, deuxièmes 12, troisièmes 8 fr.

The **Théâtre Français** (Pl. W, 21; *II*), or *Comédie Française*, Place du Théâtre Français, on the S.W., side of the Palais Royal, occupies the highest rank among the theatres of Paris (seats for 1380 persons). The acting is admirable, and the plays are generally of a high class. This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 down to his death in 1673. The theatre receives a subsidy of 240,000 fr. a year from government. — The edifice itself is not striking. The handsome Doric vestibule contains a statue of *Talma*, the tragedian (d. 1826); figures representing *Tragedy* and *Comedy*, bearing respectively the features of the celebrated actresses Mlle. Rachel (d. 1858) and Mlle. Mars (d. 1847); and a chimney-piece with a relief representing comedians crowning the figure of Molière, by *Lequesne*. The 'foyer du public', or public hall, is adorned with a statue of *Voltaire* by Houdon, and with busts and scenes from the writings of celebrated French dramatists, and the 'foyer des artistes' with portraits of the most distinguished actors and actresses who have belonged to this theatre. — Avant-scènes des premières loges 10; loges du rez-de-chaussée and du premier rang 8; fauteuil de balcon 7; fauteuil d'orchestre 6; parterre 2½ fr. — Ladies are not admitted to the orchestra seats.

The **Théâtre Italien** (Pl. R, 21; *II*), or *Salle Ventadour*, where Italian operas are performed, is situated in the Place Ventadour, near the Boulevard des Italiens. Entrance on one side from the Rue Neuve St. Augustin, and on the other from the Rue Neuve des Petits Champs. The building contains seats for 1550 persons. In the foyer are busts of Lablache (d. 1855), the famous buffo, and Adelina Patti. Performances on Tues., Thurs., and Sat., sometimes also on Sun. and Mon.; vacation from 1st May to 1st October. This theatre is a favourite resort of the *beau monde*, and its singers are of the very highest class. The *claque* (p. 50) has happily been banished. — Avant-scènes du rez-de-chaussée, entresol, and premières 25; loges du rez-de-chaussée, premières fermées and découvertes 20; fauteuils d'orchestre and de balcon 15; deuxièmes de face 10; troisièmes de face 6 fr. Tickets *en location* not dearer than *au bureau*.

The **Opéra Comique** (Pl. R, 21; *II*), Place Boïeldieu, is devoted to the performance of the lesser operas, such as La Dame Blanche, the Postillon de Lonjumeau, Fra Diavolo, etc. It receives an annual subsidy of 140,000 fr. from government. Some of the boxes have retiring rooms attached. Seats for 1800. — Avant-scènes des premières 8; premières loges avec salon 9, sans salon 7; fauteuils de

balcon and des premières, fauteuils d'orchestre 8; stalles d'orchestre 4; parterre $2^1/_2$ fr. — Ladies not admitted to the orchestra seats.

The **Odéon**, Place de l'Odéon (Pl. W, 19; *IV*), near the Palais du Luxembourg, ranks next to the Théâtre Français, and is chiefly devoted to the performance of classical dramas. Annual subvention from government 60,000 fr. A large proportion of the audience consists of students. Some of the plays of Casimir Delavigne, Ponsard, and Georges Sand were performed here for the first time. The Odéon is closed in June, July, and August. Seats for 1467. — Avant-scènes des premières and du rez-de-chaussée, baignoires d'avant-scènes 10; fauteuils d'orchestre, baignoires, and premières de face 6; parterre 2 fr.

The **Gymnase Dramatique** (Pl. W, 24; *III*), Boulevard Bonne-Nouvelle 38, for vaudevilles and comedies, deserves commendation, and its pieces are frequently deemed worthy of being performed in the Théâtre Français. Scribe wrote most of his plays for this theatre. Vict. Sardou, Alex. Dumas the Younger, Emile Augier, and Octave Feuillet, have also achieved great successes here. — Avant-scènes and premières de face 8; fauteuils d'orchestre and de balcon 7; stalles d'orchestre 5 fr.

The **Vaudeville** (Pl. W, 18, 19; *II*), at the corner of the Rue de la Chaussée d'Antin and the Boulevard des Capucines, a handsome new building, completed in 1869, is admirably fitted up, and lighted on a new system. It is chiefly destined for vaudevilles and comedies. Seats for 1300. — Avant-scènes du rez-de-chaussée and des premières $12^1/_2$; premières loges de face 7; fauteuils d'orchestre or de balcon 9; fauteuils de foyer and loges de foyer de face 5; stalles de la seconde galerie 4 fr.

The **Variétés** (Pl. W, 21; *III*), Boulevard Montmartre 7, excellent for vaudevilles, farces, and operettas. Seats for 1250. — Avant-scènes des premières or du rez-de-chaussée 10; premières loges 8; fauteuils d'orchestre and fauteuils de la galerie 6; stalles d'orchestre 4 fr.

Théâtre du Palais Royal, at the N. W. corner of the Palais Royal, 74, 75 (Pl. W, 21; *II*), a small but very popular theatre where vaudevilles and farces of broad character are performed. Seats for 850. — Avant-scènes, fauteuils de balcon, fauteuils de premier rang, fauteuils d'orchestre, or fauteuils de première galerie 6; secondes loges de face 4; parterre 2 fr. Ladies not admitted to the orchestra places.

Bouffes Parisiens (Pl. W, 21; *II*), a small theatre in the Passage Choiseul near the Italian Opera, the specialty of which is comic operettas and parodies. It was established by Offenbach in 1855. Seats for 1100. — Avant-scènes du rez-de-chaussée et des premières 8; fauteuils d'orchestre, premières, or fauteuils des premières 6; avant-scènes de la galerie 4 fr. — Ladies not admitted to the orchestra stalls.

Théâtre de la Porte St. Martin (Pl. W, 24; *III*), in the Boulevard St. Martin, burned down by the Communists in May, 1871, but since rebuilt. Dramas and 'tableaux', such as the 'Tour du Monde', are performed here. Seats for 1800. — Avant-scènes du rez-de-chaussée or des premières 8; premières de face or fauteuils de balcon des premières 7; fauteuils d'orchestre 6; stalles d'orchestre 4; parterre 2 fr.

Théâtre de la Renaissance (Pl. W, 24; *II.*), a small, but handsome edifice, at the corner of the Boulevard St. Martin and Rue de Bondy, erected on the site of houses destroyed during the Revolution of 1871. Comic operettas and vaudevilles. — Avant-scènes du rez-de-chaussée and du premier balcon 12; loges de balcon de face 8; fauteuils d'orchestre or de balcon 7; stalles d'orchestre 4 fr.

Théâtre du Châtelet, Place du Châtelet (Pl. W, 24; *V*), a very roomy edifice, specially fitted up for fairy scenes and ballet, lighted by a large ceiling reflector. The Communists set fire to this theatre in May, 1871, but the wardrobe alone was destroyed. Seats for 3352. — Loges de face 6, fauteuils de balcon or d'orchestre, and baignoires 5; stalles d'orchestre 3; parterre $1^1/_2$ fr.

Théâtre de la Gaîté (Pl. W, 24; *III*), Square des Arts et Métiers, for operas and melodramatic pieces. Seats for 1800. — Avant-scènes des premières 8; fauteuils d'orchestre or fauteuils de la première galerie 6; stalles d'orchestre 3 fr.

Théâtre Historique (Pl. W, 23; *V*), or *Théâtre Lyrique*, Place du Châtelet, partially destroyed by the Communists in May, 1871, has been restored. It is now used mainly for spectacular pieces. — Avant-scènes du rez-de-chaussée or de balcon 8; loges de balcon 6; fauteuils de balcon or d'orchestre 4; stalles d'orchestre 3 fr.

Ambigu-Comique (Pl., W, 24; *III*), Boulevard St. Martin 2; dramas, melodramas, and fairy pieces. — Avant.scènes du rez-de-chaussée or de balcon 6; premières loges de face, fauteuils de balcon, fauteuils d'orchestre, and premier rang 5; stalles d'orchestre, etc. 3 fr.

Folies Dramatiques (Pl. W, 27; *III*), Boulevard St. Martin, or rather Rue de Bondy 40, near the Château d'Eau; vaudevilles, fairy pieces, and operettas. Seats for 1600. — Avant-scènes du rez-de-chaussée 8; avant-scènes des premières or du théâtre, fauteuils d'orchestre or loges de face 5; stalles de balcon 2 fr.

Among the best of the other theatres are the following: —

Théâtre de Cluny, Boul. St. Germain 71 (1100 seats); avant-scènes 5, fauteuils d'orchestre 3 fr. — *Théâtre de l'Athénée-Comique*, Rue Scribe 17, adjacent to the Opera, fauteuils d'orchestre 5 fr. — *Théâtre des Menus Plaisirs*, Boul. de Strasbourg 14; fauteuils d'orchestre 5, loges de face and fauteuils de balcon 4 fr. — *Théâtre Beaumarchais*, Boul. Beaumarchais, avant-scènes $3^1/_2$, fauteuils d'orchestre 2 fr. — *Troisième Théâtre Français* (formerly *Théâtre*

Déjazet), Boul. du Temple 41; avant-scènes du rez-de-chaussée or des premières 5; loges 4 and 3; fauteuils 3 fr. — *Théâtre des Nouveautés*, Boul. des Italiens 28; avant-scènes du rez-de-chaussée or des premières 8; fauteuils d'orchestre or de balcon 6; stalles d'orchestre 3 fr. — *Théâtre du Château d'Eau*, Rue de Malte 50; avant-scènes du rez-de-chaussée or de balcon 5; fauteuils d'orchestre 3 fr. — *Folies Marigny*, Champs Elysées; avant-scènes des premières and premières loges 3, fauteuils d'orchestre $2^1/_2$ fr.

Equestrian Performances, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following circuses: —

Cirque d'Eté, or **Cirque des Champs Elysées** (formerly *de l'Impératrice*), in the Champs Elysées, near the Rond-Point (Pl. W, 15; *II*), to the right in ascending. Performances every evening from 1st May to 30th October. Seats for 3500. Best places 2 fr., second seats 1 fr. — The stables are worthy of a visit.

Cirque d'Hiver (formerly *Napoléon*), Boulevard des Filles du Calvaire (Pl. W, 27; *III*). Performances every evening, from 1st Nov. to 30th April. Admission 2 fr. or 1 fr.

The **Hippodrome**, which was burned down in 1871, has been re-erected in the Champs Elysées between the Avenue de l'Alma and the Avenue Joséphine (Pl. W, 21; *I*). This vast circus holds 6000 spectators. Equestrian, acrobatic, and pantomimic performances, races, and ballets. Admission, 1 to 3 fr.

Cirque Américain *(Myers)*, Place du Château d'Eau (Pl. W, 27; *III*). Performances every evening, and also on Sundays and Thursdays at 1. 30 p.m. Admission, 5 fr. to 50 c.

The following places of amusement are also noteworthy: —

Théâtre Robert Houdin, Boulevard des Italiens 8, for conjuring of all kinds. Admission 2 to 5 fr.

Théâtre Miniature, Boulevard Montmartre 12, for children. Magic lantern, marionettes, etc., every evening; on Sundays and holidays an additional exhibition at 2 o'clock. Beat seats 2 fr.

Funambules, Boulevard de Strasbourg 17, also for children. Performances every evening. Best places 2 fr.

Panorama and *Théâtres de Guignol*, see pp. 158 and 157.

17. Concerts and Balls.

Concerts. The concerts of the *Conservatoire de Musique*, Rue du Faubourg Poissonnière 15, which enjoy a European celebrity, take place once a fortnight, from the second Sunday in January to April. The highest order of classical music, by Haydn, Beethoven, Mendelssohn, etc., as well as by the most celebrated French and Italian composers, is performed with exquisite taste and precision. There are also three sacred concerts given at the Conservatoire du-

ring Passion and Easter weeks. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made, on the Friday following a concert, at the office, Rue du Faubourg Poissonnière 15. Balcon and premières loges 9 fr.; stalles d'orchestre, loges du rez-de-chaussée, couloirs d'orchestre and du balcon, and secondes loges 6 fr.; parterre and amphithéâtre 3 fr.

The *Concerts Populaires*, or *Pasdeloup*, instituted in 1861 by M. Pasdeloup with a view to encourage a taste for classical music, are always well attended. Good music, performed by an excellent orchestra. They take place in the Cirque d'Hiver in winter every Sunday at 2 o'clock. Prices 'en location': parterre 5 fr.; places *numerotées* 3 fr.; premières 2½ fr.; secondes 1¼ fr.; troisièmes 75 c.

The *Concerts des Champs Elysées*, or *Concerts Besselièvre* (Musard), given in summer in the open air, under the trees at the back of the Palais de l'Industrie, are well attended, and the music is good. Ladies alone not admitted. Performances daily from 8 to 11 p.m. (Fridays 8 to 12 p.m.), also Sundays from 2 to 5 p.m.; admission 1 fr., Frid. 2 fr.

Besides the above regular concerts, others are given occasionally at the concert-rooms of *Herz*, Rue de la Victoire 28; *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; at the *Théâtre du Châtelet*, and other places. See bills and newspaper advertisements. Lent is the principal season for concerts in Paris.

The *Concerts Arban*, given on Wednesdays and Fridays at the *Salle Frascati*, Rue Vivienne 49, near the boulevards, are also worthy of mention. Admission 3 fr.

Open-air concerts are given in summer at the *Pré Catelan* (p. 164), the *Chalet des Isles* (p. 163), and the *Jardin d'Acclimatation* (p. 165). A military band also plays frequently in the gardens of the Tuileries, the Palais Royal, and the Luxembourg (p. 227).

Cafés Chantants. The music and singing at these establishments and at the '*spectacles-concerts*' is never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and in consequence of the removal of restrictions in 1864, they sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. — The following may be mentioned: *Café des Ambassadeurs*, in the Champs Elysées, the first on the right, before the circus is reached; the *Alcazar d'Eté*, the second on the right; and the *Café de l'Horloge*, on the left. In the town: *Eldorado*, Boul. de Sébastopol, near the Boul. St. Denis; opposite to it, the *Scala*, with a handsome saloon; the *Alcazar d'Hiver*, Rue du Faubourg Poissonnière 10; and many others in the boulevards and elsewhere. The alluring display of the words '*entrée libre*' outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a '*consommation*') at a price of 1-2½ fr., according to the reputation of the

place. — The *Folies-Bergères*, Rue Richer 32, near the Boulevard Montmartre, a very popular resort, belongs to the same category. Visitors take seats where they please, or promenade in the galleries, while musical, dramatic, and conjuring performances are given on the stage. Smoking is allowed. Admission 2 fr.

Balls. The public masked balls given weekly during Lent at some of the larger theatres (see announcements in newspapers and placards) are among the most striking and extravagant of the peculiar customs of Paris. These 'bals masqués' begin at midnight and last till dawn. The most important are those in the new Opera House (entrance 20 fr.; ladies in masks, gentlemen in evening costume). Visitors with ladies had better take a box. These balls were instituted by the Regent Philip of Orleans (p. 87) in 1716. — The *Bal des Artistes* at the Opéra Comique is celebrated for the elegance of the masks worn at it (admision 10 fr.; tickets must be taken 7-14 days in advance).

Salles de Danse. The 'balls', which take place all the year round at these public dancing rooms, may be regarded as one of the specialties of Paris. Many of these entertainments, however, have for some years past been 'got up' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. The rules of decorum are tolerably well observed, as a sergent de ville is posted in every hall. It need, however, hardly be said that ladies cannot attend these balls with propriety.

The *Jardin Mabille*, near the Rond-Point des Champs Elysées, Avenue Montaigne 87-93 (Pl. W, 15; *II*), united with the old Château des Fleurs, is the best known of these places of amusement, frequented by the more fashionable 'cocottes'. It is brilliantly illuminated and richly decorated, and possesses an excellent orchestra. Dancing takes place here every evening. On Tuesdays, Thursdays, and Saturdays ('grandes fêtes de nuit avec éclairage à giorno') the admission is 5 fr. for gentlemen, 2 fr. for ladies; on the other evenings, gentlemen 3 fr., women gratis.

At the *Jardin Bullier*, or *Closerie des Lilas* (Pl. B, 19; p. 228), called *Prado* in winter, in the Carrefour de l'Observatoire, in the Quartier Latin, a famous establishment in its way, the dancing of the students and artisans with their 'étudiantes' and 'ouvrières' is generally of a wild and Bacchanalian character. Here the famous 'cancan' may be seen. Balls on Sundays, Mondays, and Thursdays; admission 1 fr. Masked balls during the carnival.

The Château Rouge, Rue Clignancourt 42 and 44, Montmartre, is open for dancing daily throughout the year (adm. 1 fr.); on Mondays, Thursdays, and Fridays 2 fr.

The Tivoli Vauxhall, Rue de la Douane 12-16, is open for dancing every evening (adm. 1 fr.; on Wed. and Sat 2 fr.).

Frascati, Rue Vivienne 49. Dancing on Sun., Mon., Tues., Thurs., and Sat. *Fête de nuit* and *bal masqué* on Saturdays. Admission 3 fr.; on Sundays 2 fr.

VALENTINO, Rue St. Honoré 251, is the winter 'Mabille'. Balls on Sun., Mon., Wed., Frid., and Sat. (2-3 fr.). *Fêtes de nuit* on Wednesdays and Saturdays; *bal masqué* on Saturdays.

CASINO, Rue Cadet 16, Mon., Wed., Frid., and Sat. (2 fr.). *Bal masqué* on Wednesdays.

The *FÊTES CHAMPÊTRES held in summer at Asnières (p. 275), Bougival, and other villages near Paris, are also much frequented by the 'demi-monde'.

Horse Races *(Courses)* take place from February to July, and from September to November. The principal race-courses are at Auteuil (p. 164); Longchamp (p. 164); Chantilly (p. 320), where the Grand Prix, the chief French race, is decided in May; La Marche; Le Vésinet (p. 300); and Fontainebleau (p. 314).

Skating Rinks are chiefly patronised by members of the demi-monde. The best are the *Skating Palace*, Avenue du Bois de Boulogne 55, and *Skating Rink de la Chaussée d'Antin*, Rue Blanche 13. — *Skating* on ice is also practised in Paris with considerable success, the favourite esort being the artificial pond in the Bois de Boulogne.

18. Street Criers.

Thanks to the ample breadth of the new streets and boulevards, to the frequent rows of trees, to the numerous *places*, and to the fact that a good many of the chief thorough-fares are paved with asphalte, Paris is a far less noisy place than many other large cities. Its comparative tranquillity, however, is often rudely interrupted by the discordant cries of the itinerant hawkers of wares of every kind who thrust themselves on our attention. As a rule, they are clean and tidy in their dress, polite in manner, self-respecting, and devoid of the squalor and ruffianism which too often characterise their class. A certain degree of historical interest, moreover, attaches to them, as they not unfrequently claim to have plied their vociferous trades ever since the middle ages. Their pronunciation will of course often puzzle the uninitiated. On the long vowels and the letter *r* they usually lay prodigious stress, while the short vowels are either pronounced in a very light and airy fashion or altogether omitted.

The old clothes' man, with brisk and sprightly mien, styles himself — '*Marchand d'habi-i-its!*'

The usual cries of the vendor of vegetables are '*Po-ois verts*', '*v'là d's artichauts, de beaux a-artichau-auts*', '*ma botte d'asperges*', '*tous les p'tits radis roses, six liards la botte*', '*des choux, des haricots, des nave-e-ets*', etc.

Vendors of fish: '*Il arrive, il arrive, l'maquereau*', '*hareng qui gla-ace, hareng nouveau*', '*merlan frais, là, frais; j'ai du beau merlan, beau*', etc.

Fruit-sellers: '*Fraises, oh! les belles fraises*', '*c'rises à la douce*', '*Chasselas de Foontainebleau*', etc.

Crockery-menders, who proclaim their advent by the blast of a horn, and are generally natives of Auvergne, usually shout, with a

very provincial accent — '*V'la l'étameur, v'la-r-rac-commodeur v'la l'étameur!*'

The 'fontaniers', who clean and repair filters, etc.: '*V'la fonontainier, mesdames, v'la fonontainier!*'

The purveyors of '*plaisir*' (a light kind of pastry), rattle a sort of tambourine, and invite attention to their seductive wares with the words — '*Voilà l'plaisir, Mesdames, ré-ga-lez-vous, Mesdames! Voilà le plaisi-i-ir!*'

19. Drive through Paris.

No description will convey to the traveller so good an idea of the general appearance and topography of the French metropolis as a drive on the top of an omnibus or tramway-car, or in an open cab, through the principal streets. If a cab is hired it should be engaged *à l'heure*, and the driver desired to take the following route.

Cab Drive. The *Nouvel Opéra* or *Palais Royal* is chosen as a convenient starting-point. Thence through the Avenue de l'Opéra or through the Rue de Rivoli (p. 168) to the Place de la Concorde (p. 153), the Champs Elysées (p. 156), Palais de l'Industrie (p. 157), Arc de l'Etoile (p. 160), down to the Pont de l'Alma (p. 160), and across it to the Champ de Mars (p. 268) and Hôtel des Invalides (p. 262); Rue de Grenelle, Ste. Clotilde (p. 261), Boulevard St. Germain as far as St. Germain des Prés (p. 253), Rue Bonaparte to St. Sulpice (p. 251), and on to the Palais du Luxembourg (p. 221) and the Odéon (p. 226); the Rue de Médicis, at the end of which is the Rue Soufflot leading to the Panthéon (p. 229). Thence down the Boulevard St. Michel to the Seine, passing the Sorbonne (p. 241) and Hôtel de Cluny (p. 235) on the right, and the Fontaine St. Michel on the left; next traverse the Boulevard du Palais and the 'Cité', where Notre Dame (p. 212) is observed on the right, at some distance, and the Palais de Justice (p. 216) on the left, beyond which we regain the right bank of the Seine in the Place du Châtelet (p. 170). Lastly turn to the right through the Rue de Rivoli, passing the Tour St. Jacques (p. 170) and the the Hôtel de Ville (p. 171), now in process of reconstruction; follow the Rue St. Antoine to the Place de la Bastille and the July Column (p. 69), and then traverse the old or 'grands' Boulevards (see p. 66) to the Madeleine (p. 82).

The drive will occupy about 3 hrs. and (according as the vehicle is hired at 2 fr. or $2^1/_2$ fr. per hour) cost 7-$8^1/_2$ fr., including 1 fr. gratuity; or it may be shortened a little if the cab be dismissed at the Colonne de Juillet, or at the Château d'Eau, thus omitting those parts of the old Boulevards which will be seen in the course of subsequent walks. Or, on leaving the cab, the traveller may at once complete his general survey of the city by walking along the old Boulevards to the Madeleine.

Omnibus Drive. Gentlemen may explore the city by taking a

similar excursion on the outside of an omnibus or tramway car, which will occupy nearly double the time, but costs about 90 c. only. The route appears a little complicated, but will be easily traced with the aid of the map and list of omnibus lines (p. 26). Take an omnibus from the Madeleine (p. 82) to the Bastille, line E, without 'correspondance' (15 c.), as far as the office at the beginning of the Boulevard Bourdon, at the Place de la Bastille; thence take a tramway-car (coming from Vincennes) on the N. of the Canal Gare de l'Arsenal, to the right of the omnibus halting-place (15 c.); alight at the Louvre office, and turn to the right along the Rue du Louvre to its intersection with the Rue de Rivoli; hence proceed by an omnibus of line *C* (see note in reference to this line on p. 26) as far as the Arc de Triomphe de l'Etoile (p. 160). Here alight, and return by the same line to the Place de la Concorde (p. 153), without correspondence. Walk down to the quay and take line *AF* to the Panthéon (p. 229), without correspondence. Walk thence by the street opposite the front of the church to the Jardin du Luxembourg (p. 227) and the Odéon (p. 226). Here take the Odéon-Clichy line *H* as far as the Palais Royal (p. 87); or, better still, walk (in about 10 min.) from the Odéon by the Rue Racine to the Boulevard St. Michel, and take there a tramway of the *Montrouge and Gare de l'Est* line. Proceeding thence along the old Boulevards we may either alight at the N. end of the Boulevard de Sébastopol, or follow through the Boulevard de Strasbourg to the Gare de l'Est.

Instead of returning from the Arc de Triomphe to the Place de la Concorde, we may take a car of the *Tramway Place de l'Etoile and Gare Montparnasse* to beyond the Pont d'Alma, and thence proceed by a car of the *Tramway Pont de l'Alma and Bastille*, along the Seine and past the Hôtel des Invalides and then along the Boulevard St. Germain to Square Cluny. Here we alight and walk in a few minutes to the Rue Soufflot and the Pantheon, whence the route may be continued as above.

Having thus acquired a general idea of the external appearance and topography of the city, the traveller may then proceed at his leisure to explore it in detail.

20. Distribution of Time.

General Plan. A stay of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable attractions which the city offers, but a residence of several months would be requisite to enable him satisfactorily to explore its vast treasures of art and industry. The following plan, topographically arranged, will aid him in regulating his movements and economising his time.

The early mornings and the evenings are most suitably devoted to the churches and cemeteries, these being open the whole day; to

the Champs Elysées, the Jardin des Tuileries, the Jardin des Plantes, and the Jardin du Luxembourg; and at a later hour a theatre, concert, or ball may be visited. The whole of a Monday may be spent in the churches and public gardens, as the principal collections are then closed. The best time for a walk in the boulevards is between 4 and 6 o'clock, when they present a remarkably busy and attractive scene.

1st Day. Preparatory drive (p. 58). Walk in the *Boulevards Montmartre (p. 74), des Italiens (p. 75), and des Capucines (p. 76). *Opera (p. 77). *Vendôme Column (p. 81). *Madeleine (p. 82). Walk by the Rue de Rivoli to the *Palais Royal (p. 87).

2nd Day. *Palace and **Galleries of the Louvre (p. 90). *Place du Carrousel (p. 147). Palace (p. 148) and *Garden of the Tuileries (p. 151). *Place de la Concorde (p. 153).

3rd Day. *St. Germain l'Auxerrois (p. 169). Second visit to the Louvre. — *Champs Elysées (p. 156). Panorama (p. 158). *Arc de Triomphe de l'Etoile (p. 160). *Bois de Boulogne (p. 162).

4th Day. *Notre Dame (p. 212). Palais de Justice and *Sainte Chapelle (p. 215). *Tour St. Jacques (p. 170). Musée Carnavalet (p. 178). *Colonne de Juillet (p. 69). Return by the Boulevards.

5th Day. *Halles Centrales (p. 180). St. Eustache (p. 179). St. Merri (p. 171). Musée des Archives (p. 175). *Conservatoire des Arts et Métiers (p. 185). Parc de Monceaux (p. 167).

6th Day. *Palace, *Gallery, and Garden of the Luxembourg (pp. 221, 223, 227). Val de Grâce (p. 250). *Panthéon (p. 229). St. Etienne du Mont (p. 233).

7th Day. The Sorbonne (p. 241). Musée de Cluny et des Thermes (p. 234). St. Sulpice (p. 251). St. Germain des Prés (p. 253).

8th Day. Palais du Corps Législatif (p. 260). Ste. Clotilde (p. 261). Hôtel des Invalides (p. 262). Musée d'Artillerie (p. 264). *Napoleon's Tomb (p. 266). Ecole Militaire, Champ-de-Mars, and Trocadéro (p. 268 and follg.). Return by steamer (p. 29).

9th Day. Chapelle Expiatoire (p. 187). St. Augustin (p. 188). La Trinité (p. 188). Notre Dame de Lorette (p. 189). *St. Vincent de Paul (p. 189). *Buttes Chaumont (p. 201).

10th Day. St. Roch (p. 85). Fontaines Molière (p. 184) and Richelieu (p. 181). *Medals and antiquities at the Bibliothèque Nationale (p. 183). *Cemetery of Père Lachaise (p. 191).

11th Day. *Palais des Beaux Arts (p. 257). Palais de l'Institut (p. 255). Mint (p. 254). Pont Neuf (219). *Jardin des Plantes (p. 243). Bois de Vincennes (p. 207).

12th Day. *Versailles (p. 274). Sèvres (p. 299). *St. Cloud (p. 297).

13th Day. *St. Denis (p. 303). Enghien (p. 312) and Montmorency (p. 312). Cemetery of Montmartre (p. 204).

14th Day. *St. Germain-en-Laye (p. 299). Shopping, etc.

A day should also be devoted to Fontainebleau (p. 313), and

another to Compiègne (p. 320) and Pierrefonds (p. 325). If a few days of rest be added, three weeks will now have elapsed without making any allowance for unfavourable weather.

If the weather is fine at the beginning of the traveller's stay in Paris, he should lose no time in visiting Père-Lachaise, Versailles, St. Germain, St. Denis, and even Fontainebleau and Compiègne; or these attractive excursions may be interspersed among the other sights according to circumstances. Dull or wet days may be devoted to the picture galleries and other collections. A pleasant relief from the bustle of the city is afforded by an afternoon in the Park of St. Cloud.

As a great part of the gallery at Versailles is at present closed to the public (p. 288), the traveller may combine the excursions to Versailles, St. Cloud, and Sèvres as follows. Take the Rive Droite railway to St. Cloud (p. 275), walk through the park to Sèvres, and proceed thence to Versailles by the line on the Rive Gauche (p. 276). Or start from Paris by the Rive Gauche, spend an hour at Sèvres (Station de Bellevue), and then proceed to Versailles by the same line. Return from Versailles by the Rive Droite railway, alight at the Ville d'Avray station, walk through the park of St. Cloud to the Pont de Boulogne, and return thence to Paris by omnibus, tramway, steamer, or railway (station above St. Cloud).

Hours of Admission. The annexed list shows when the different collections and objects of interest are open to the public.

The traveller should always be provided with his passport, or at least visiting-cards, which will procure him admission to collections on days when the public are excluded.

The days and hours enumerated below, though at present correct, are liable to alteration. The traveller is therefore referred to *Galignani's Messenger* (p. 43), to the principal French newspapers, and to the bills posted on the advertising pillars in the boulevards. See preceding list, p. 60.

Antiquities, see Louvre, Musée des Thermes, Bibliothèque Nationale, Ecole des Beaux Arts.

Archives (Musée des), open to the public on Sun. 12-3, and on Thurs. at the same hours to travellers provided with permission from the director. See p. 175.

**Arts et Métiers (Conservatoire des)*. Collections 10-4; Sundays and Thursdays gratis; on other days 1 fr. — Library open daily except Mondays. See p. 185.

**Beaux Arts (Palais* or *Ecole des)*, daily 12-4 (fee; Sat. 12-3), but from 15th Aug. to 1st Oct. on Wed., Thurs., and Frid. only. Collection of plaster casts and copies, Sat. 12-4 (free). See p. 257.

Bibliothèque Nationale. Reading-room daily 10-4 o'clock. 'Salle de Travail' open daily at the same hours, except on holidays, to persons provided with tickets. *Cabinet of Coins, Medals, and

Antiquities, Tues. 10-3 o'clock. Vacation of a fortnight, ending with Easter Monday. See p. 183.

Bibliothèque Ste. Geneviève, daily except Sundays and holidays, 10-3 and 6-10; closed from 1st Sept. to 16th Oct. See p. 232.

Blind Institution, Wed. and Sat. 1½-4, by permission from the director, or by showing passport. See p. 269.

Botanic Gardens, see Jardin d'Acclimatation, Jardin des Plantes.

**Bourse*, open daily except on holidays; business hours 1-3 for stockbroking, and 3-5 for mercantile transactions. See p. 74.

Catacombs, shown to persons provided with a permission from the Préfecture de la Seine. See p. 272.

Coins, see Hôtel des Monnaies, Bibliothèque Nationale.

Compiègne. Château and museum open to the public on Tues., Thurs., Sat., and Sun., 11-4; on other days to visitors by payment of a fee. See p. 323.

**Conservatoire des Arts et Métiers*, see Arts et Métiers.

Deaf and Dumb Institution, Sat. 2-5, by permission from the director. See p. 250.

**Ecole des Beaux Arts*, see Beaux Arts.

Egouts, generally one Thursday in each month, during the Exhibition twice a month. Permission similar to that for the Catacombs required. See p. 272.

**Fontainebleau*. Château daily except Tues., 12-4. See p. 314.

Gobelins, Wed. and Sat., 2-4. See p. 247.

Hôtel des Invalides, see Invalides.

Hôtel des Monnaies, see Monnaie.

Imprimerie Nationale, Thurs. at 2, by permission. See p. 177.

**Invalides (Hôtel* and *Eglise des)*, daily, except Sundays, 2-4. *Napoleon's Tomb (p. 266), Mon., Tues., Thurs., and Frid. 12-3. Military mass on Sundays at 12, followed by parade. See p. 262.

**Jardin d'Acclimatation*, daily till dusk, fee; see p. 165.

**Jardin des Plantes*. Botanical garden open the whole day; zoological from 1st April to 1st Sept. 10-5, during the rest of the year 11-4; by card 1-4 (p. 243). Natural history collections, Tues. and Thurs. 2-5 (in winter till 3 or 4), Sun. 1-5 (in winter till 3 or 4); also by ticket on Tues., Thurs., and Sat. 11-2. See p. 243.

Libraries, see Bibliothèques.

***Louvre Galleries*, daily, except Mondays, from 1st April to 30th Sept. 9-5, during the rest of the year 10-4. Some of the collections, such as the sculptures on the ground-floor, are not open till 1 o'clock. See p. 93.

**Luxembourg Gallery*, same days and hours as the Louvre. See p. 221.

Madeleine. Walking about the church prohibited before 1 o'clock. See p. 82.

Monnaie, La. Cabinet of medals Tues. and Frid. 12-3; workshops on the same days by permission obtained previously from the director. See p. 254.

Musée d'Artillerie, Tues. and Thurs. 12-5 (in winter till 4). See p. 264.

Musée des Archives, see Archives.

**Musée de Cluny et des Thermes*. Roman and mediæval antiquities on Sundays and holidays 11-4½; on other days by permission from the director, or by showing passport. See p. 234.

Museum, Industrial, see Arts et Métiers.

Museum of Natural History, see Jardin des Plantes.

Napoleon's Tomb, see Invalides.

Palais de Justice. Courts of law sit daily (except Sun. and holidays) 11-3. See p. 194.

Panorama, daily, 10-4. 5, or 6 according to the season; admission 2 fr., Sundays 1 fr. See p. 158.

**Panthéon*. Dome and vaults, 10½-6 (in winter 5), fee 50 c. for each person. See p. 229.

Pictures, see Louvre, Luxembourg, Beaux-Arts, Versailles.

Pierrefonds (Château). Same days and hours as Compiègne, p. 325.

Saint Cloud. Waterworks, see p. 298.

**Saint Denis*. Royal tombs, on week-days 10½-4; admission 1 fr.

Saint-Germain. Museum on Sun., Tues., and Thurs. 11½-5 (4 in winter). See p. 284.

**Sainte Chapelle*, daily, 12-4, gratis, except Mond. and Frid., when a fee must be paid. See p. 217.

Sèvres. Collection of porcelain and Musée Céramique daily, except holidays, 11-4 or 5; workshops, by permission. See p. 299.

Sewers, see Egouts.

Trianons (Grand and *Petit)*, Tues., Thurs., and Sun., 12-4. See p. 295.

Tuileries (p. 148), not at present accessible.

**Versailles*. Musée (picture gallery), daily, except Mondays, 12-4. See p. 280. Grandes Eaux, see p. 295.

Vincennes (p. 209). Château not at present open to the public.

Zoological Gardens, see Jardin des Plantes, also Jardin d'Acclimatation.

Public Parks, Gardens, etc. are open to the public from 8 a.m. to 6 p.m. from 1st Oct. to 15th Mar.; 7-10 from 16th Mar. to 31st May and from 16th Aug. to 30th Sept.; 7-11 from 1st June to 15th Aug.; in fine weather these hours are often extended. The approach of closing time is announced by the beating of a drum or otherwise.

Cemeteries are open from 7 a.m. to 8 p.m. from 1st Feb. to 15th Mar.; 6-6 from 16th Mar. to 30th Apr. and from 1st Sept. to 15th Oct.; 6-7 from 1st May to 31st Aug.; 7-5 from 16th Oct. to 30th Nov.; 7½-4½ from 1st Dec. to 31st Jan. A bell is tolled half-an-hour before the gates are closed.

Diary.

(To be compared with the above alphabetical list.)

Daily. Churches, public promenades, parks. — Bibliothèque Nationale (reading-room), 10-4. — Conservatoire des Arts et Métiers, 10-4, gratis on Sund. and Thursd., fee 1 fr. on other days. — Sainte Chapelle, 12-4, gratis; except Mond. and Frid., when

a fee must be paid. — Jardin des Plantes: botanical garden the whole day, zoological 11-4 or 5. — Jardin d'Acclimatation, the whole day, admission 1 fr., Sund. 50 c. — Ecole des Beaux-Arts 10-4, by payment of a fee. — Panorama, 10-4, 5, or 6, admission 2 fr., Sund. 1 fr. — Collections at Sèvres, 12 to 4 or 5.

Daily except Sundays and Festivals. Bibliothèque Nationale ('Salle de travail'), 10-4. — Bibliothèque Ste. Geneviève, 10-3 and 6-10. — Bourse, 1-5. — Palais de Justice. — Hôtel des Invalides 12-3 (fee). — Church and monuments at St. Denis, from 10. 30 a.m. (fee). — Bibliothèque Mazarine, 10-4. — Bibliothèque de l'Arsenal, 10-4. — Bibliothèque de la Ville (Hôtel Carnavalet), by special permission, 10 to 4 or 5.

Daily except Mondays. Galleries of the Louvre and Luxembourg, 9-5, or 10-4. — Musée de Cluny et des Thermes, open to the public on Sundays 11-4½, to strangers on other days by showing passport, or by permission. — Gallery of Versailles 12-4.

Daily except Tuesdays. Fontainebleau, 12-4 (fee).

Sundays. Conservatoire des Arts et Métiers, 10-4, gratis. — Musée de Cluny, 11-4½. — Musée des Archives, 12-3. — Collections in the Jardin des Plantes, 1-5. — Hôtel des Invalides, military mass at 12, parade at 12½. — Musée d'Artillerie, 12 to 4 or 5. — Trianons, 12-4. — Musée de St. Germain, 11½ to 4 or 5. — Château and Museum at Compiègne, 11-4. — Château of Pierrefonds, 11-4.

Mondays. Napoleon's Tomb, 12-3. — Collections at Sèvres, 12 to 4 or 5; workshops, by special permission.

Tuesdays. Collections in the Jardin des Plantes, by card 11-2. — Coins and Antiquities in the Bibliothèque Nationale, 10-3. — Coins and Medals at the Monnaie, 12-3. — Musée d'Artillerie, 12-4 or 5. — Napoleon's Tomb, 12-3. — Musée de St. Germain, 11½ to 4 or 5. — Trianons, 12-4. — Compiègne, 11-4. — Pierrefonds, 11-4.

Wednesdays. Gobelins, 2-4, or 1-3. — Blind Asylum, 1½-4, by permission or on showing passport.

Thursdays. Conservatoire des Arts et Métiers, 10-4, gratis. — Collections in the Jardin des Plantes, by card 11-2. — Musée d'Artillerie, 12-4 or 5. — Napoleon's Tomb, 12-3. — Collections at Sèvres, 12-5; workshops, by permission. — Trianons, 12-4. — Imprimerie Nationale, at 2, by permission. — Manufacture des Tabacs, 2 to 4 or 5, by permission. — Musée de St. Germain, 11½ to 4 or 5. — Compiègne, 11-4. — Pierrefonds, 11-4.

Fridays. Coins and Medals at the Monnaie, 12-3. — Napoleon's Tomb, 12-3.

Saturdays. Collections at the Jardin des Plantes, by card, 11-2. — Gobelins, 2-4. — Blind Asylum, 1½-4, by permission. — Deaf and Dumb Institution, by permission, 2-4 or 5. — Collections at Sèvres, 12-5; workshops, by permission. — Compiègne, château and museum, 11-4. — Chât. de Pierrefonds, 11-4.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets, and the most attractive shops, cafés, and restaurants in the city. Here, too, are situated the most important *Theatres*, the *Bourse*, and the *Bank*. The *Hôtel de Ville*, the headquarters of the municipal authorities, and the *Tuileries*, the seat of the court, here form the great centres around which the whole of modern French history has been enacted; and in the same region of the city is the *Louvre*, containing the greatest art collection in France.

1. The 'Great Boulevards' and their Environs.

I. ORIGIN AND CHARACTERISTICS OF THE BOULEVARDS.

In the year 1670, during the reign of Louis XIV., the *boulevards*† ('bulwarks') or fortifications which then surrounded Paris, were removed, and the moats filled up; and on their site sprang up a line of streets, thence named 'boulevards', the northernmost of which, on the right bank of the Seine, are nowhere surpassed in the handsomeness of their architecture, the briskness of their traffic, and the attractiveness of their shops. These are called the *Old* or *Inner Boulevards*.

A century later Calonne, the minister of Louis XVI., caused Paris and its suburbs to be enclosed by a wall, in order to enable government to levy a tax on all provisions brought into the city. This measure gave rise to the witticism — '*Le mur murant Paris fait Paris murmurant*', which remains true to this day. In 1860 the circle within which these imposts ('octroi') were levied was extended to the 'Enceinte', or line of fortifications constructed in 1840; and on that part of the octroi wall which was then destroyed sprang up the line of streets known as the *Outer Boulevards*.

Besides these boulevards, there are many other streets, laid out in the course of the gigantic improvements which have taken place since the middle of the present century, bearing the name of boulevards, but merely so called from the fact of their being planted with trees like the others.

† The civic authorities spell the word *boulevart*, but *boulevard* is the form sanctioned both by usage and by the Academy.

There are thus three classes of Boulevards: —

(1) The *Old* or *Inner Boulevards*, divided by the Seine into a northern and a southern half. The northern half, the 'Boulevards Intérieurs du Nord', or 'Great Boulevards', commonly known *par excellence* as '*The* Boulevards', extends from the Bastille to the Madeleine, a distance of $2^3/_4$ M., and is never less than 33 yds. in width. These Boulevards consist of the following 11 subdivisions: — Boulevard Beaumarchais (770 yds. long), B. des Filles du Calvaire (330 yds.), B. du Temple (710 yds.), B. St. Martin (710 yds.), B. St. Denis (270 yds.), B. Bonne Nouvelle (380 yds.), B. Poissonnière (380 yds.), B. Montmartre (270 yds.), B. des Italiens (600 yds.), B. des Capucines (550 yds.), B. de la Madeleine (270 yds.). — The 'Boulevards Intérieurs du Sud', forming the southern half, extend in a semicircle on the left bank of the Seine, from the Pont d'Austerlitz to the Pont des Invalides, and consist of the B. de l'Hôpital, B. d'Italie (formerly des Gobelins), B. St. Jacques, B. d'Enfer, B. du Mont Parnasse, and B. des Invalides.

(2) The *Outer Boulevards* ('B. Extérieurs'). The northern line of these, beginning at the Pont de Bercy, and $9^3/_4$ M. in length, consist of the B. de Bercy, B. de Reuilly, B. de Picpus, B. de Charonne, B. de Ménilmontant, B. de Belleville, B. de la Villette, B. de la Chapelle, B. de Rochechouart, B. de Clichy, B. des Batignolles, and B. de Courcelles. — The southern half, $5^1/_2$ M. in length, also beginning at the Pont de Bercy, but uniting at places with the old Boulevards Intérieurs, consists of the B. de la Gare, B. d'Italie, B. St. Jacques, B. d'Enfer, B. de Montrouge, B. de Vaugirard, and B. de Grenelle.

(3) The *Boulevards and Avenues laid out since* 1852. Of these the most important are the following: — B. de Strasbourg, B. de Sébastopol, B. du Palais, B. St. Michel, B. Malesherbes, Avenue de Wagram, Av. de Friedland, B. Haussmann, Av. de Neuilly, B. de Magenta, B. des Amandiers, B. Voltaire, B. Richard-Lenoir, B. St. Germain, and Av. Daumesnil.

Lastly there are Boulevards of a fourth kind now in course of construction, consisting of the military road skirting the interior of the ramparts, and known as the '*Boulevards d'Enceinte*'. The following parts are completed: — On the S.E. side the B. Soult and part of the B. Davoust; on the N.W. and W. sides the B. Berthier, Gouvion-St. Cyr, Lannes, Suchet, and Murat; on the S. side the B. Jourdan.

The Boulevards were formerly paved, but as the stones had frequently been used in the construction of barricades, they were replaced in 1850 by a macadamised asphalte roadway, and by an asphalte pavement for foot-passengers. The trees with which the boulevards and many of the most important thoroughfares are flanked are a source of constant trouble to the municipal authorities, being frequently killed by the gas. When dead they are replaced by full-grown substitutes, transplanted at great expense from a more healthy atmosphere.

In order to become better acquainted with the Boulevards, the traveller is recommended to walk from the Madeleine to the Bastille, or at least as far as the Château d'Eau, and to return by the same route on the opposite side of the street. The best time is the forenoon, when the streets are not too crowded. When the traffic reaches its climax, between 2 and 6 p.m., the top of an omnibus (p. 26) is perhaps the best point of observation. In summer the principal cafés (p. 20) place a number of chairs outside their doors for the use of their customers, so that passers-by have frequent opportunities for rest and refreshment in the open air. In the evening from 8 to 11 also the boulevards are very crowded, particularly between the Opera and the Boulevard de Sébastopol, and a walk through them between these hours is interesting on account of the brilliancy and animation of the scene. The number of vehicles which traverse the boulevards, from the elegant private equipage to the ponderous waggon, is upwards of 25,000 daily.

The shops in the Boulevard des Italiens and adjoining boulevards now far surpass those of the Palais Royal, which were formerly the most attractive in Paris. — *Cafés* in the Boulevards, see p. 21; *Restaurants*, p. 15; *Theatres*, p. 48; *Shops* and *Bazaars*, p. 38.

The numerous pillars destined for the exhibition of advertisements form a conspicuous feature in the boulevards. The small glass stalls where newspapers are sold, and which are also covered with advertisements, are called '*Kiosques*'. Besides these there are '*Trinkhalles*' (a wood borrowed from the German) for the sale of soda-water, lemonade, and other beverages.

The chairs placed for hire (*chaises* 10, *fauteuils* 20c.) in the broadest parts of the boulevards and other public resorts, belong to a company, and are often in great request. The boulevards are also well supplied with benches for the use of the public.

The Place de la Bastille is selected as the most suitable starting-point for our proposed walk, as, in the direction from E. to W., the interest of the route gradually increases and the traffic becomes brisker. On reaching the Madeleine, we may then descend the Rue Royale to the Place de la Concorde, ascend the Champs Elysées to the Arc de l'Etoile, retrace our steps to the Place de la Concorde, traverse the Jardin des Tuileries, follow the broad and handsome Rue de Rivoli past the Louvre and Palais Royal; then turn to the right into the Cité, where Notre Dame and the Palais de Justice are situated, and ascend thence by the Boulevard de Sébastopol (p. 170) to that of St. Denis (p. 73). This circuit comprises some of the most striking external features of Paris.

II. PLACE DE LA BASTILLE. COLONNE DE JUILLET.

Place des Vosges.

The **Place de la Bastille** (Pl. W, 25; *V*)†, or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille St. Antoine*, a castle which was left standing when the boulevards were levelled in 1670 (p. 65). This stronghold, which was erected by Kings Charles V. and VI., was afterwards used as a state-prison, chiefly for the confinement of persons of rank who had fallen victims to the intrigues of the court or the caprice of the government, and at length attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the beginning of the French Revolution.

'With its massive walls, 10 ft. in thickness, and its eight heavy, sombre towers, it rose just at the entrance of the city: and the cannon on its battlements commanded the adjoining suburb of St. Antoine', the quarter occupied by the artizan classes. It formed the standing cognisance of despotic power under the old monarchy, and presented a formidable barrier to the advancing tide of the Revolution. Ere long, therefore, the popular desire for independence, coinciding with the designs of the demagogues, raised the cry, which speedily resounded throughout the whole of Paris, — Down with the Bastille! Notwithstanding the moats, the walls, and the guns with which the castle was defended, the execution of the scheme presented no great difficulty. The garrison consisted of 138 men, one third of whom were Invalides; their provisions consisted of a couple of sacks of flour; they were unable to prevent the stoppage of their supply of water; and all hope of aid from without was cut off. From the suburbs an interminable multitude of armed men converged towards the entrance; and from the city came several companies of the regiments which had gone over to the Revolution, headed by the French guards. De Launay, the commandant, however, refused to capitulate, and the struggle began. A number of the citizens, with reckless bravery, succeeded in cutting the chains of the drawbridge, and the first court of the castle was speedily taken; but to the excessive exasperation of the assailants their attack on the second court was repulsed with great loss. The courage of the garrison was now exhausted. The Invalides desired to capitulate, and De Launay, who had been prevented by his officers from blowing up the castle and its inmates, let down the second bridge on being promised a free retreat. The victorious crowd immediately poured into the ancient building, some of them enthusiastic in the cause of Liberty, others bent on murder and destruction. The lives of the garrison were now in great jeopardy. The French guards succeeded with difficulty in saving the common soldiers; but De Launay and his officers, in spite of the long and heroic attempts of the leaders of the populace to protect them, were slain, and their heads cut off as trophies'. — *H. v. Sybel, Period of the Revolution.*

A model of the Bastille is preserved in the Musée Carnavalet (p. 178).

Some of the stones of the Bastille were afterwards employed in the construction of the Pont de la Concorde. The *Place* is also a

† With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively red, white, and blue, are referred to in the text by the corresponding letters R, W, and B. If the place sought for is also to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the Place de la Bastille is to be found in the *White Section*, *Square* 25, and also in the *Special Plan*, No. V.

noted spot in the annals of two subsequent revolutions. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg St. Antoine, to the E. of the *Place*, and it was only with the aid of heavy artillery that this barrier was demolished. On 25th June, the third day of the contest, *Archbishop Affre* (p. 214), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one of the last strongholds of the Communists, by whom every egress of the *Place* had been formidably barricaded, but it was captured after a desperate struggle by the Versailles troops on the 25th of the month. The Gare de Vincennes was seriously injured on this occasion, and several of the neighbouring houses were destroyed.

A monument similar to that which now adorns the *Place* was first projected in May, 1789, when the 'tiers état' demanded the demolition of the Bastille and the erection on its site of a column bearing the inscription — 'A Louis XVI. restaurateur de la liberté publique'. Napoleon I. intended to have erected an elephant in bronze, 78 ft. in height, on this spot, but his plan was never carried out. After the Revolution of July, 1830, the original scheme was revived, and decrees were passed (13th Dec. 1830 and 9th March, 1833) sanctioning the erection of a monument in honour of the heroes who fell on that occasion. The **Colonne de Juillet**, as the monument was named, was designed by *Alavoine*, after whose death the work was superintended by *Duc*, and was solemnly inaugurated on 28th July, 1840.

The total height of the monument is 154 ft., and it rests on a massive round substruction of white marble, originally intended for Napoleon's elephant. On this rises a square basement, on each side of which are six bronze medallions symbolical of Justice, the Constitution, Strength, and Freedom, and on the basement is placed the pedestal of the column. On the W. side of the pedestal is represented a lion in relief (the astronomical symbol of July), by *Barye*, under which is the inscription — 'A la gloire des citoyens français qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28 et 29 juillet 1830'; on the E. side are the armorial bearings of the city and the dates of the decrees mentioned above; on the N. and S. sides are the dates of the conflicts in which the 'July heroes' fell. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in thickness, and fluted. It is divided by four bands into five sections, on which the names of the fallen (615) are emblazoned in gilded letters. The capital is surmounted by a kind of lantern, crowned with the Genius of Liberty standing on a globe, with the torch of enlightenment and the broken chains of slavery, designed by *Dumont*.

The Interior (20 c.), which receives light and air through the open lions' jaws in the bands above mentioned, contains an excellent staircase

of 212 steps leading to the top, where a fine view is enjoyed, particularly of the neighbouring cemetery of Père Lachaise.

The Vaults (20 c.), to which a visit may also be paid, consist of two chambers, each containing a sarcophagus, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of February, 1848. In May 1871, during the Communist reign of terror, these vaults, and boats on the canal beneath, were filled with gunpowder and combustibles by the insurgents for the purpose of blowing up the column and converting the whole neighbourhood into a heap of ruins. They set the combustibles on fire after their defeat, but the powder having already been expended in the defence of the *Place*, the fire occasioned no serious damage. The monument was pierced with bullet holes and otherwise damaged on that occasion, but was soon afterwards repaired.

To the S. of this *Place* is the *Gare de Vincennes* (p. 206), adjoining which is a station of the Bastille and Gare Montparnasse, the Bastille and St. Ouen, the Bastille and Invalides, the Bastille, Louvre, and Vincennes, and the Bastille, Louvre, and Charenton lines of tramways. The *Place* is also crossed by the *E*, *F*, *P*, and *R* lines of omnibuses (the last of which traverses the Boul. Henri IV.). — From the N. E. side of the Place de Bastille runs the *Rue de la Roquette* (p. 209), which traverses the Place Voltaire and leads to the cemetery of Père-Lachaise (p. 191).

The *Boulevard Richard Lenoir*, to the N. of the Place de Bastille, runs above the *Canal St. Martin*, which communicates by means of a tunnel with the basin of the *Gare de l'Arsenal* on the S. side of the Place, and descends thence to the Seine. The canal being navigable for barges and small tug-steamers, smoke is occasionally seen issuing from air-holes concealed among the shrubberies in the boulevard.

Before beginning our walk along the boulevards, we may, by way of contrast, visit the **Place des Vosges**, formerly the *Place Royale* (Pl. W, 10), to reach which we follow the Rue St. Antoine to the W., and take the Rue de Birague, the third street to the right. Passing under an arch, we enter a large square planted with limes and chestnuts, and adorned with two fountains at the sides. In the centre rises an equestrian *Statue of Louis XIII.*, in marble, by Dupaty and Cortot, erected in 1829 to replace a statue of the same king which had been placed here by Richelieu in 1639 and destroyed in 1792.

The square occupies the site of the court of the ancient *Palais des Tournelles*, where the well-known tournament which cost Henri II. his life (p. 174) took place in 1559. Catherine de Médicis caused the palace to be taken down, and the buildings which now occupy its site to be erected, but the square was not completed till the reign of Henri IV. The houses are built uniformly of red brick, with lofty roofs and a series of arcades in front, and form the oldest existing example of a regularly planned square. The present inhabitants of this gloomy, old-fashioned square, and of the adjoining streets, which together form the *Quartier du Marais*, are chiefly retired officers and persons of small income. For a short time after the revolution of 1792, and again in 1848, the square was named *Place des Vosges*, in honour of the department of that name, which had been the first to send contributions in support of the popular cause,

and that name was again revived in 1870. The almost monastic tranquillity of the Place is pleasantly broken by the music of a military band on Sundays and Thursdays in summer.

III. FROM THE BASTILLE TO THE BOULEVARD DES ITALIENS.

Porte St. Martin. Porte St. Denis.

Proceeding to the N. from the Place de la Bastille, towards the Old Boulevards, we first ascend the **Boulevard Beaumarchais** (Pl. W, 26; *V*), named after the author of that name (d. 1799), who owned a considerable part of the E. side of the street. The W. side consists of handsome houses, most of them built since 1848. Beyond the short Rue Jean Beausire is the house once occupied by Ninon de Lenclos (d. 1706). Farther on (No. 25) is the small *Théâtre Beaumarchais*. — The continuation of the street, called the **Boulevard des Filles du Calvaire,** derives its name from a nunnery founded in 1633 by Père Joseph, Richelieu's confessor, and suppressed in 1790.

Beyond the Rue des Filles du Calvaire (opposite which, on the right, is the *Cirque d'Hiver*, p. 54) begins the **Boulevard du Temple** (Pl. W, 27; *III*), sometimes known as the *Boulevard du Crime*, a nickname given to it by the composers of vaudevilles who were jealous of the popularity of the melodramatic theatres once situated here. No. 42, situated at a bend of the street, occupies the site of the house from which Fieschi on 28th July, 1835, discharged his infernal machine at Louis Philippe. The king escaped unhurt, but Marshal Mortier and fifteen other persons were killed.

Opposite, on the W. side, are situated the *Jardin Turc* and the restaurant *Bonvalet-Herbomez* (p. 16), beyond which is the *Théâtre Déjazet*, erected in 1855 (now called the '*Troisième Théâtre Français*', p. 53).

The Boulevard du Temple terminates in the **Place du Château d'Eau** (Pl. W, 27; *III*), so called from the *Fountain* re-erected here in 1869-74, consisting of a large basin, 100 ft. in diameter, adorned with eight water-spouting lions. A flower market is held here on Mondays and Thursdays. On the right (N.E.) side of the Place are two large buildings, one of which contains the *Cirque Américain* (p. 54; beyond which is the *Théâtre du Château d'Eau*). The other is the *Caserne du Château d'Eau*, which is capable of accommodating 8000 men. — This *Place* was the scene of a fearful struggle on 24th May, 1871, between the government troops and the Communists, who had erected barricades here and occupied the barracks, but were driven back to Père-Lachaise and the Buttes-Chaumont.

Streets diverge from the Place du Château d'Eau in every direction. To the S.E. the *Boulevard Voltaire* leads to the *Place* of that name and the Place du Trône (p. 210). To the E. runs the uncompleted *Avenue des Amandiers*, leading to Père Lachaise

(p. 191). To the N.E. the *Rue du Faubourg du Temple* leads to Belleville (p. 201). To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 190) to Montmartre. (This boulevard is also traversed by the Bastille and St. Ouen, the Château d'Eau and Aubervilliers, and the Château d'Eau and Pantin lines of tramways, which run as far as the Outer Boulevards. The Place du Château d'Eau is a station of the omnibus lines *E*, *N*, and *AD*; p. 26.) Lastly, to the S.W. of the Château d'Eau begins the old *Rue du Temple*, on the left side of which rises the *Marché du Temple*, recently erected on the site of a number of old wooden hovels. The same spot was once occupied by the *Tour du Temple*, a stronghold erected by the Knights Templar in 1212, and after the suppression of the order (1312) used for a long period by the kings of France as a treasury. During the Revolution (in 1792 and 1793) the building attained its chief notoriety as the prison of the royal family, and in 1811 it was taken down. The market-hall, dedicated to the brokers and second-hand dealers of Paris, covers an area of 16,940 sq. yds., and contains 2400 stalls. On the S. side is the *Square du Temple*, recently laid out. — To the right, from the beginning of the Rue du Temple, the broad *Rue de Turbigo* leads straight to the Halles Centrales (p. 180).

Beyond the Place du Château d'Eau we next reach the **Boulevard St. Martin** (Pl. W, 27, 24; *III*), the houses of which stand on a slight eminence. The carriage-way was levelled in 1845, to facilitate traffic, while the foot-pavements retain their original height. The theatres *des Folies Dramatiques*, *de l'Ambigu Comique*, *de la Porte St. Martin*, and *de la Renaissance* (pp. 52, 53) are all situated on the right side of this boulevard. The two last were burned by the Communists, 25th May, 1871, but were restored in 1872-73.

The **Porte St. Martin,** a triumphal arch, 57 ft. in height, 57 ft. in breadth, and 14 ft. in thickness, designed by *Pierre Bellet*, was erected by the city in honour of Louis XIV. in 1674. It is pierced by one large and two small archways. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the capture of Besançon, and the Triple Alliance, by *Dujardin* and *G. Marty;* on the N. the taking of Limbourg, and the defeat of the Germans, by *Le Hongre* and *Legros the Elder*. On 31st March, 1814, the German, and Russian armies entered Paris by the Barrière de Pantin and the Rue du Faubourg St. Martin, and passed through the Porte St. Martin and the Boulevards to the Place de la Concorde (p. 153). — A formidable barricade constructed by the Communists at this point was taken after a desperate struggle by the government troops on 25th May, 1871. The neighbourhood was also the scene of some of the worst atrocities committed by the insurgents on that occasion.

Beyond the Porte St. Martin begins the short **Boulevard St.**

Denis (Pl. W, 24; *III*). The handsome streets which diverge here to the right and left, intersecting Paris from N. to S., are the *Boulevards de Sébastopol* and *de Strasbourg* (p. 170). In the Boulevard de Strasbourg are the Théâtre des Menus Plaisirs (p. 53) and the Funambules (p. 54), on the right, and several 'cafés-concerts'. At the end of the street is the Gare de l'Est (p. 34). To the left, at the end of the Boulevard de Sébastopol, rises the dome of the Tribunal de Commerce (p. 218).

We now reach the **Porte St. Denis,** another triumphal arch, designed by *Blondel*, with sculptures by the brothers *Anguier*, and erected by the city two years before the Porte St. Martin, to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is 81 ft. in height, 82 ft. in width, and 16 ft. only in thickness. The single archway is 50 ft. in height and 26 ft. in width. The piers are adorned with two obelisks in relief covered with military trophies. At the bases of the piers are represented, on the right, vanquished Batavia (Holland) with a dead lion, and on the left the river-god of the Rhine. The bas-relief above the archway on the same side represents the passage of the Rhine by Louis XIV. at Tolhuis below Emmerich, on 12th June, 1652, when the river had been rendered unusually shallow by a long drought. Above is the inscription, '*Ludovico Magno*'. The relief over the archway on the N. side represents the capture of Maestricht; at the sides are lions corresponding with the symbolical figures on the S. side. — In July, 1830, both these triumphal arches were the scene of sanguinary conflicts; and in June, 1848, the first engagement between the military and the insurgents took place here. — Another barricade of the Communists erected here was stormed by the government troops on the same day as that of the Porte St. Martin.

The Porte St. Denis stands between the *Rue St. Denis*, one of the most ancient, and still one of the more important streets of Paris, and the *Rue du Faubourg St. Denis*.

As we proceed westwards the traffic becomes brisker, and the shops more handsomely built and richly stocked.

The continuation of the Boulevard St. Denis is the **Boulevard Bonne Nouvelle** (Pl. W, 24; *III*). To the left, at the beginning of this boulevard, diverges the *Rue de Cléry*, continued by the Rue du Mail, and leading to the Place des Victoires (p. 89); and on the same side, a little farther on, is the *Rue Notre Dame de Bonne Nouvelle*, with the church of that name. No. 20, on the right, is the *Palais Bonne Nouvelle*, or 'Ménagère Bazaar' (p. 42). To the right diverges the *Rue d'Hauteville*, at the beginning of which is the *Théâtre du Gymnase* (p. 52), and at the end of which the church of St. Vincent de Paul (p. 189) is seen in the distance.

At the point where the *Rue du Faubourg Poissonnière* (leading to the Boulevard de Rochechouart) diverges to the right, and the

Rue Poissonnière (leading to the Halles Centrales) to the left, begins the **Boulevard Poissonnière** (Pl. W, 24, 21; *III*), from which the old Rues du Sentier and St. Fiacre diverge to the left. On the right, No. 14, is the *Maison du Pont de Fer*, an emporium of 'articles de voyage', deriving its name from the iron bridge over the lower-lying court-yard. No. 30 is the attractive shop of *Barbédienne & Co.*, dealers in bronzes (p. 39). On the left, No. 27, is the *Bazar de l'Industrie* (p. 42).

At the point where the *Rue Montmartre* (with the *Magasins de la Ville de Paris* at the corner) diverges to the right, and the *Rue du Faubourg Montmartre* on the left, we reach the **Boulevard Montmartre** (Pl. W, 24; *III*). — On 24th Febr., 1848, the end of the Rue du Faubourg Montmartre next to the Boulevards was closed by a strong barricade which repelled several attacks of the municipal guard; and it was again the scene of a fierce struggle between the insurgents and the government troops on 23rd May, 1871, when the latter were pressing forward to gain possession of the height of Montmartre.

The cafés and restaurants now become more numerous, and the S. side of the street also begins to present a tempting array of shops. No. 3, on the left, is the *Hôtel Doré*, beyond which is the *Théâtre des Variétés* (p. 52). On the same side is the *Passage des Panoramas*, and opposite to it the *Passage Jouffroy*. These two arcades, with their handsome shops, are generally thronged with foot-passengers, especially towards evening. (Restaurants and Cafés, see pp. 15, 21.) On the left, farther on, the Rue Vivienne diverges to the Bourse (p. 74) and the Palais Royal (p. 87). No. 19, between that street and the *Rue de Richelieu*, is the shop of *Goupil & Co.*, the engravers (p. 40).

IV. THE BOURSE.

A few hundred paces to the S. of the Boulevard Montmartre is the small *Place de la Bourse*, in the centre of which rises the ***Bourse**, or *Exchange* (Pl. W, 21; *III*), a handsome building in the Græco-Roman style, surrounded by a series of 64 Corinthian columns, being an imitation of the Temple of Vespasian in the Forum at Rome. It was begun in 1808 by *Brongniart* (d. 1813), and completed in 1826 by *Labarre* (d. 1833). Length 75 yds., width 45 yds., height 100 ft.; columns 33 ft. high, and 3½ ft. thick. The edifice is enclosed by a railing, and approached by a flight of sixteen steps at each end. At the corners in front are allegorical statues of Commerce by *Dumont* (d. 1844), and Commercial Justice by *Duret* (d. 1865); at the back, Industry by *Pradier* (d. 1852), and Agriculture by *Seurre* (d. 1858). The clock of the Bourse gives the normal Parisian time, by which all the other clocks in the city are regulated.

The hall of the Bourse, which is 35 yds. in length, and 19 yds.

in width, is opened for business daily, except on Sundays and holidays, at 12 o'clock. A few minutes before that hour the *Place* begins to present a busy scene. Numerous vehicles, chiefly private carriages, drive up, and the money-seeking throng hurries into the building. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers, or *agents de change*, alone are privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular, railed-off space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the parquet, while other persons are seen handing instructions to the brokers within the parquet.

The tumultuous scene is best surveyed from the gallery, reached from the vestibule by two staircases ascending to the right and left of the large hall. The deafening noise, the excited gestures of speculators, and the eager cupidity depicted in their features, produce a most unpleasant impression. Amidst the Babel of tongues are heard the constantly recurring words, '*J'ai . . . ; qui est-ce qui a . . ?; je prends; je vends!*'

The visitor should not omit to observe the 'grisailles' on the vaulting, by *Abel de Pujol* (d. 1861) and *Meynier*. They represent the Inauguration of the Bourse by Charles X., France receiving tribute from every part of the globe, the Union of commerce with the arts and sciences, and the Principal cities of France. The paintings in imitation of reliefs are very skilfully executed.

At 3 o'clock the business of the stock-exchange terminates, the brokers assemble and note the prices realised in their last transactions, and in accordance with these they adjust the share list for the day, which is then immediately printed and issued. The hall remains open till 5 o'clock for the transaction of other mercantile business.

The *Rue Vivienne* and the parallel *Rue de Richelieu*, a little further to the W., are both busy streets with excellent shops. The Rue de Richelieu leads past the Square and Fontaine Richelieu (on the right, p. 181), the Bibliothèque Nationale (on the left), the Fontaine Molière (on the right, p. 184), and the Palais Royal to the Place du Théâtre Français (p. 89).

V. BOULEVARDS DES ITALIENS ET DES CAPUCINES.

New Opera House.

The ***Boulevard des Italiens** (Pl. W, 21; *III, II*), beginning beyond the *Rue de Richelieu* (on the left, with a painted bust of the cardinal) and the *Rue Drouot* (on the right), is the most frequented and fashionable of the boulevards, consisting almost exclusively of handsome hotels and cafés (on the right, No. 16, *Café Riche;* No. 20, *Maison Dorée;* No. 22, *Café Tortoni;* and several others

on the left), and the choicest and most expensive shops. The upper floors of several of the houses are occupied by private clubs.

On the right, near the beginning of this boulevard, is the **Passage de l'Opéra,** so named from the old opera-house, burned down in October, 1873, which stood at the N. end of it, with the *Galeries de l'Horloge* and *du Baromètre*. In and near the *Passage* a crowd of petty stockbrokers usually assembles after the exchange hours (*'La petite Bourse'*), and is seen transacting business with the same eager haste and excitement as in the hall of the Bourse. These groups often obstruct the pavement and are dispersed by the police, but the offenders immediately re-assemble in knots a few paces farther off.

On the right (N.), farther on, is the *Rue Lepeletier*, where Orsini attempted to assassinate Napoleon III. on 14th Jan. 1858. The following streets, the *Rue Laffitte*, the *Rue Taitbout*, and particularly the *Rue de la Chaussée d'Antin*, are chiefly inhabited by wealthy bankers, moneyed men, and eminent savants and artists. At No. 21, Rue Laffitte, are the offices of the great Rothschild banking firm. At the N. end of this street rises the church of Notre Dame de Lorette (p. 189).

No. 5, on the left (S.), opposite the Passage de l'Opéra, is the *Passage des Princes;* farther on is the *Rue Favart* with the Opéra Comique (p. 51); then the *Rue Marivaux;* No. 15 is the *Office des Théâtres* (p. 49); beyond it is the *Rue Grammont*. On the same side, at the corner of the *Rue de Choiseul*, is the new and imposing building of the *Crédit Lyonnais*, the only edifice here without shops on the ground-floor. (Through the latter street we may proceed to the *Passage* of the same name, and, entering the Rue Monsigny to the right, at its junction with the Rue du 4 Septembre, thus reach the Théâtre Italien, p. 51.) On the S. side of the boulevard we next observe the *Pavillon de Hanovre*, No. 33, containing the depôt of the 'Orfèvrerie Cristofle' (p. 40).

Beyond the *Rue de la Chaussée d'Antin* (on the right), at the end of which rises the church of La Trinité (p. 188), begins the handsome ***Boulevard des Capucines** (Pl. W, 18; *II*). On the right are the new *Théâtre du Vaudeville* (p. 52), the *Café Américain* with the hotel of that name, the *Agence des Théâtres* (p. 49), the *Grande Maison de Blanc* (linen, etc.), and the handsome shop of *A. Klein*, the dealer in Viennese leather and fancy goods (p. 41).

We next reach the **Place de l'Opéra** (Pl. W, 18; *II*), which is intersected by the Boulevard des Capucines, and where five other broad streets converge. To the S. run the *Rue de la Paix*, with the Vendôme Column in the background (p. 81), the recently completed *Avenue de l'Opéra*, leading to the Place du Théâtre Français, and the *Rue du 4 Septembre*, leading to the Bourse. To the N., on the right and left of the Opera, are the *Rue Auber* and the *Rue Halévy*. On the N. side of the *Place* rises the —

***New Opera House,** a most sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Garnier*, begun in 1861, and completed in 1874. In point of size, it is now the largest theatre in the world, covering altogether an area 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only, being less than the number accommodated by the vast theatres of La Scala at Milan and San Carlo at Naples. Nothing can surpass the magnificence of the materials with which the building is lavishly decorated, and for which the whole of Europe has been laid under contribution. Sweden and Scotland have yielded a supply of green and red granite, from Italy have been brought the yellow and white marbles, from Finland red porphyry, from Spain 'brocatello', and from different parts of France other marbles of various colours. In 1860 competitive plans for the New Opera were sent in by the most eminent architects in France, and it was resolved that the edifice should in every respect be the most magnificent of the kind in the world. Begun under the auspices of the second Empire, the work has been most successfully completed by the Republic. In many respects, however, the building is open to criticism. The façade in particular, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appearance, and in point of general effect there is a want of that majestic dignity which is so essential to architectural beauty. The magnificent interior, on the other hand, with its staircase, corridors, saloons, and other details, is exceedingly effective and is altogether an unrivalled work of the kind.

In order to convey a more precise idea of the costliness of the undertaking, we may add that no fewer than between four and five hundred houses had to be removed for the purpose of obtaining a site for the *Place* and the Opera House, and that too in a part of the city where building sites are most valuable. The cost of the site amounted to 10½ million francs (420,000*l.*), and that of the building to 35,600,000 fr. (1,424,000*l.*). Great difficulties were encountered by the builders in laying the foundations. A little below the surface they met with a large accumulation of water, in the removal of which eight steam-pumps were employed day and night for seven months. The new houses in the *Place* are built in a style harmonising with that of the Opera. — Another undertaking connected with the laying out of this *Place* was the no less costly construction of the Avenue de l'Opéra and the Rue du 4 Septembre (p. 77), which have recently been completed.

The Principal Façade, which is approached by a broad flight of steps, consists of three stories. On the ground-floor is the *Portico* with its seven arches, of which the two outer ones, on the right and left respectively, form the principal entrances. Flanking each of these are two large groups of statuary, and the piers of the intervening arches are embellished with four statues. These groups and statues are, beginning on the left, Music by *Guillaume*, Lyric Poetry by *Jouffroy*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, Lyric Drama by *Perraud*, and Dance by *Carpeaux* (d. 1875). The last named group,

though admirably executed, has been severely and justly criticised for the sensuality of its style. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. Above the portico is the *Loggia*, a gallery with square windows corresponding with the doors, with marble parapets, and each flanked with two Corinthian monolithic columns, 33 ft. in height. Fourteen smaller Corinthian columns of red marble, with gilded bronze capitals, form a kind of frame to the windows. In niches above the windows, on slabs of coloured marble, are medallion busts, in gilded bronze, of Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, and Halévy. Above the loggia the façade terminates in an attic, richly embellished with mosaics and gilded masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry, attended by the Muses and goddesses of victory. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with a golden lyre in the middle, by *Millet*, and flanked with two Pegasi by *Lequesne*.

The Lateral Façades also have projecting wings at each end and a pavilion in the centre, that on the left side of the grand façade having a double carriage-approach ('pavillon d'honneur'). The pavilion on the other side, in the Rue Halévy, is the entrance for regular subscribers.

In order to obtain an accurate idea of the vast dimensions and lavish ornamentation of the edifice, the traveller should walk round the whole of it, inspecting each façade in turn. The entrance at the back is somewhat dwarfed by the huge mass of the pediment.

**Interior. Passing through the gilded gates, we first enter the Vestibule, containing the ticket offices, and we see opposite to us the *Grand Staircase* ascending to the first floor. As far as the first landing, where the entrance to the amphitheatre and orchestra is situated, the staircase is single, being about 32 ft. in width, beyond which it divides into two flights of steps. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Each landing is furnished with a balcony from which the visitor may conveniently survey the interesting scene presented by the passing throng. The 24 coloured marble columns which separate these balconies, grouped in pairs, rise to the height of the third floor. The ceiling frescoes by *Pils* (d. 1875), beginning on the right, represent the Gods of Olympus, the Triumph of Harmony, the Instructiveness of the Opera, and Apollo in his Chariot.

On the first floor is the *Foyer*, described below. The passages leading into the theatre itself are somewhat low, but of ample width. The marble and stucco pedestals they contain are destined for the reception of marble busts of great composers, but are at present occupied with porcelain vases. Outside each of the boxes is a dimly lighted antechamber, nearly as large as the box itself.

The Salle, or theatre itself, fitted up in the most elaborate style, is so overladen with decoration and colour, that, with the exception of the four marble figures flanking the 'Avant-scènes', much excellent work is almost overlooked from want of contrast. The boxes, of which there are four tiers, all equally well fitted up, are divided into seven bays by eight huge columns. The gallery, forming a fifth story, is hardly visible. The magnificent and curiously shaped lustre contains 340 burners, and seen from below presents the appearance of a crown of pearls. The ceiling paintings, by *Lenepveu*, executed on twenty-four concave plates of copper, forming a flat dome, represent the different hours of the day and night, allegorised, and illuminated by the sun, the moon, the dawn, and the twilight; but owing to their great height and the proximity of the brilliant lustre, they lose much of their effect. The red and gold curtain displays excellent taste, being unadorned with painting.

The Stage is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. Most of the scenery has been specially painted for the new building, and is quite in keeping with it. At the back of the stage, and communicating with it, is the *Foyer de la Danse*, or ball-room, the end of which is formed by a mirror from St. Gobain, 23 ft. in width, and 33 ft. in height, the largest ever made. The walls of this saloon are decorated with four large paintings by *Boulanger*, representing warlike, amorous, rural, and Bacchanalian dances, exaggerated and unpleasing in style. Round the room, next to the frieze, are twenty medallion portraits of celebrated opera dancers, beginning with Mlle. de la Fontaine (1681-92), also by *Boulanger*, and executed with better taste.

The *Grand Foyer*, the most striking feature of the Opera House, extends throughout the whole length of the building. It is entered by the 'Avant Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The Foyer itself is 59 yds. long, 14 yds. wide, and 59 ft. in height. It is lighted by ten gilded lustres and huge candelabra at the angles (where there are also two monumental chimney-pieces with Caryatides of coloured marble), by *Thomas* and *Cordier*. The decorations look as if made of solid gold, being relieved only by a huge mirror 23 ft. in height, skilfully placed so as apparently to prolong the hall *ad infinitum*. The chief embellishment of the hall, however, consists of the paintings by *Baudry*, the effect of which is unfortunately marred by the glare of the lights and the profuseness of the gilding. In large medallions above the doors and the mirrors are groups of children carrying musical instruments, which are intended as emblems of the music of different nations. The cymbals refer to the Persians, the lyre and double flute to the Greeks, the horn, shell, and tuba to the

Romans, the organ to the Germans, the castanets and guitar to the Spaniards, the drum and cornet to the French, the harp to to English, the tambourine and mandoline to the Italians, the psaltery, sistrum, and tintinnabulum to the Egyptians, and the triangle and darabuka to the barbarian races. — In the ten half-vaulted spaces above the entablature are scenes illustrative of the different kinds of music and dancing and their various effects, and of the triumph of beauty. They represent the Judgment of Paris; Apollo and Marsyas; Tyrtæus urging the Spartans to Battle; Pastoral idyllic scene; Saul and David; Dream of St. Cecilia; Orpheus and Eurydice; Jupiter and the dance of the Corybantes; Orpheus and the Thracian Mænades; Salome dancing before Herod. On the pendentives between these scenes are colossal figures on a golden ground, representing eight of the muses, Urania, the ninth, having been omitted for want of space. The cycle of paintings is completed by two fine compositions in the vaulting at the ends of the hall, representing (1) *Mount Parnassus with Apollo, the Muses, the Graces, and the 'demigods' of modern music (with portraits of Baudry, the painter himself, of his brother, an architect, and of Garnier, the architect of the Opera, introduced at one corner as curious spectators); and (2) *Poets of antiquity grouped around Homer, with the painters and sculptors inspired by them, the chief works of the latter, and representatives of the most ancient civilised peoples. The ceiling paintings are divided into three parts. On one side is Comedy, on the other Tragedy, and between them are Melody and Harmony, soaring aloft together towards heaven. It has been ascertained that the gas unfortunately has an injurious effect on these paintings, and they will perhaps be replaced by mosaics.

At each end of the Foyer is an octagonal saloon also embellished with ceiling paintings. Those in the saloon to the right, by *Barrias*, represent Music and the Gods of Olympus; those in the saloon to the left, by *Delaunay*, are less successful. Beyond these saloons are two smaller rooms with ceiling paintings by *Clairin*. — On the left side is the refreshment-room, which is being decorated by *Clairin*, *Thirion*, *Escalier*, and *Duez*, under the superintendence of Garnier.

Lastly the visitor should not omit, before or after the play, to place himself in one of the balconies for the purpose of viewing the grand staircase, where fifty persons can stand abreast; and he should notice the *Bassin de la Pythie*, a fountain with a Pythia, or priestess of Apollo, in bronze, seated on a tripod, by *Marcello* (a pseudonym of the Duchesse de Colonna de Castiglione).

The Opera House was used by the Communists as a gunpowder magazine in May, 1871. Had it been set on fire, like so many of the other public buildings, the edifice itself and the surrounding houses would inevitably have been destroyed.

In the Boulevard des Capucines we next observe on the right (N.) the *Grand Hôtel* (p. 5), with the *Café de la Paix* and the shop of *Martinet*, the engraver (p. 40); beyond which is the *Rue Scribe*, with the hotel of that name. On the opposite (S.) side of the boulevard, at the corner of the Place de l'Opéra, is the *Bazar du Voyage* (p. 38), near which are the tempting shop-windows of the *Compagnie Lyonnaise* (silk-mercers, No. 37; p. 42) and the toy and fancy shop of *Giroux* (p. 39). — The Boulevard des Capucines terminates where the *Rue Neuve des Capucines* diverges on the left. (No. 17, on the right, in the latter is the building of the *Crédit Foncier*.) On the left, farther on, is the *Rue de Luxembourg*, leading to the Tuileries Garden, while the *Rue Caumartin* diverges to the right.

VI. THE VENDÔME COLUMN.

One of the finest streets in Paris is the Rue de la Paix, which diverges to the S.W. from the Place de l'Opéra (p. 76) and contains many handsome mansions and fashionable shops. It terminates in the octagonal Place Vendôme, which was partly constructed by the celebrated architect J. H. Mansart (the Younger, d. 1708). The Place was once embellished with an equestrian statue of Louis XIV. by Girardon, and was named *Place des Conquêtes*. The statue was removed during the Revolution, and the name changed to *Place des Piques*. Napoleon I., disliking this reminiscence of the Revolution, altered the name to *Place Vendôme*, a palace having once been erected here by Henri IV. for his son, the Duc de Vendôme. In the centre of the Place, and named after it, rises the —

***Colonne Vendôme** (Place W, 18; *II*), an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was erected by the architects *Denon* (d. 1825), *Gondouin* (d. 1818), and *Lepère* (d. 1844), by order of Napoleon I. in 1806-10, to commemorate his victories over the Russians and Austrians in 1805, as the inscription records. It was taken down by the Communists in May, 1871, at the instigation of the painter Courbet (d. 1878); but, as the fragments had been preserved, it has since been re-erected. The statue of the emperor at the top was also successfully restored in 1875.

The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft. in height, and many of them faithfully represent the features, equipment, and uniforms of the soldiers of that period. The metal was obtained by melting down 1200 Russian and Austrian cannons.

The reliefs on the pedestal represent the uniforms and wea-

pons of the conquered armies. At the corners are four eagles bearing garlands. An ornamental bronze door on the S. side leads to the staircase which ascends to the top (176 steps, uncomfortable; fee 25 c.). A tolerable small model of the reliefs is shown at the Hôtel des Monnaies (p. 254).

The *Statue of Napoleon*, by *Chaudet*, which originally occupied the summit of the column was taken down by the Royalists in 1814, the metal being employed in casting the equestrian statue of Henri IV. on the Pont Neuf (p. 219), and was replaced by a monster fleur-de-lis surmounted by a large white flag. In 1831 Louis Philippe caused a new statue of the emperor, by *Seurre Senr.*, cast with the metal of guns captured at Algiers, to be placed on the summit. This was removed in 1863 to the Avenue de Neuilly, and replaced by a statue of the emperor in his imperial robes by *Dumont*, similar to the original statue. The statue in the Avenue de Neuilly was thrown into the Seine by the Communists.

On the W. side of the Place is the *Ministère de Justice*. The *Hôtel du Rhin* (p. 5), on the S. side of the Place, was the residence of Napoleon III. when deputy to the National Assembly in 1848. On 23rd May, 1871, the Versailles troops captured a barricade in the Rue de Castiglione by passing through this hotel and attacking the insurgents in the rear. M. Maréchal, the proprietor of the house, is said to have offered the Communists 500,000 fr. if they would spare the Vendôme Column. The reply was, 'Donnez un million, et *l'on verra!*' M. Maréchal, it need hardly be said, was dissatisfied with this answer, and kept his money.

VII. BOULEVARD ET EGLISE DE LA MADELEINE.

Rue Royale. St. Roch.

Returning to the Rue de la Paix and following the *Rue Neuve des Capucines*, the first street to the left, we soon reach the **Boulevard de la Madeleine** (Pl. W, 18; *II*). The houses on the right, at the corner of the Boulevard des Capucines, occupy the site of the Ministère des Affaires Etrangères, the residence of Guizot, when prime minister in February, 1848, but taken down in 1853. On the night of 23rd February, 1848, shots fired from a window of this edifice, owing, as it was alleged, to a 'misunderstanding,' ushered in the events which overthrew the 'July Monarchy.'

The Boulevard de la Madeleine, the N. side of which is called *Rue Basse du Rempart*, leads to the spacious *Place de la Madeleine*, which forms the W. extremity of the Old or Great Boulevards. On the right side of the boulevard are the *Rues de Sèze*, *Gaudot de Mauroi*, and *La Ferme des Mathurins;* from the left side diverges the *Rue Duphot*, at the end of which rises the Church of the Assumption (p. 85). The Place de la Madeleine, which is planted with trees, is converted into a large flower-market (p. 43) on Tuesdays and Fridays. In the centre of the *Place*, entirely detached from other buildings, rises the imposing, though unecclesiastical, church of —

The ***Madeleine**, or *Church of St. Mary Magdalene* (Pl. W,

18; *II*). The foundation was laid by Louis XV. in 1764. *Constant d'Ivry*, the first architect, proposed to erect the church in the style of the Panthéon (p. 229); but his design was departed from by his successor *Couture*, who recommenced the work in 1777. The Revolution found the edifice unfinished, and the works were suspended. In 1806 Napoleon desired the building to be completed as a 'Temple of Glory', with the inscription: '*L'Empereur Napoléon aux soldats de la grande armée.*'

The 5th article of the decree ran thus: — 'Tous les ans, aux anniversaires des batailles d'Austerlitz et d'Iéna, le monument sera illuminé, et il sera donné un concert précédé d'un discours sur les vertus nécessaires au soldat, et d'un éloge de ceux qui périrent sur le champ de bataille dans ces journées mémorables. Dans les discours et odes il est expressément défendu de faire mention de l'empereur.'

The execution of Napoleon's scheme was entrusted to the architect *Pierre Vignon*, but the work was again interrupted by the events of 1814. Louis XVIII., however, did not alter the plan of the edifice, though he changed its object. He proposed to convert the 'Temple of Glory' into an expiatory church to the memory of Louis XVI., Louis XVII., Marie Antoinette, and Madame Elizabeth (p. 188). After Vignon's death (1828) *Huvé* was appointed the architect. The works were again stopped by the Revolution of July, 1830, but the edifice was at length completed by Huvé in 1842. The sum expended on it amounted to upwards of 13 million francs (520,000*l.*).

The church, which mainly owes its present form to the designs of Couture, is built in the style of a Greek temple, 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. It stands on a basement about 23 ft. in height, and is surrounded by massive Corinthian columns, eighteen of which are ranged along each side, while sixteen form the S. portico, and eight are placed at the N. end. The building, which is destitute of windows, is constructed exclusively of stone, as is the case with the Bourse, which the Madeleine much resembles externally. — The niches in the colonnade contain thirty-four modern statues of saints.

The tympanum of the Principal Façade (S.) contains a high relief of vast dimensions, by *Lemaire*, 126 ft. in length, and in the centre 23 ft. in height, representing Christ as the Judge of the world. The figure of the Saviour is 17 ft. high. On his right are the angel of salvation and the elect; on his left the angel of justice and the damned, with Mary Magdalene interceding for them.

The church is approached by a flight of 28 steps, occupying the whole width of the edifice. The bronze **Doors*, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments by *Triqueti*.

The ***Interior** (not open to visitors till after 1 o'clock, when the morning services are over; entrance by the side-doors when the principal door is closed), the walls and floor of which are of marble, forms a single

spacious hall, with a ceiling in three dome-shaped sections, through the gilded and painted lacunars of which the light is introduced. Under the organ are the Chapelle des Mariages, to the right of the entrance, with a group in marble by *Pradier*, representing the nuptials of the Virgin; and the Chapelle des Fonts, or Baptistery, to the left, with a group by *Rude* (d. 1855), representing the Baptism of Christ. These sculptures are insufficiently lighted. The statues of the Apostles in the spandrils of the vaulting are by the same sculptors and by *Foyatier*.

The walls of the nave are divided by buttresses into six chapels, three on each side, and each containing a statue of its patron saint. The paintings in the semicircular spaces above the chapels represent scenes from the life of Mary Magdalene.

Right Side. 1st Chapel: Ste. Amélie, by *Bra* (d. 1863); Mary Magdalene's conversion, by *Schnetz* (d. 1870). – On a pillar here is a tablet to the memory of Abbé Deguerry, curé of the Madeleine, who was shot by the Communists on 24th May, 1871, at the prison of La Roquette (p. 201). His tomb is in the crypt. — 2nd Chapel: The Saviour, by *Duret*; Mary Magdalene at the foot of the cross, by *Bouchot*. — 3rd Chapel: Ste. Clotilde, by *Barye* (d. 1875); Mary Magdalene in the wilderness praying with angels, by *Abel de Pujol* (d. 1861).

Left Side. 1st Chapel: St. Vincent de Paul, by *Raggi* (d. 1862); Supper of Bethany, and Magdalene washing the feet of Christ, by *Couder*. — 2nd Chapel: The Virgin, by *Seurre*; Angel announcing the Resurrection to Mary Magdalene, by *Coignet*. — 3rd Chapel: St. Augustin, by *Etex*; Death of Mary Magdalene, by *Signol*.

The High Altar consists of a fine group in marble by *Marochetti* (d. 1867), representing Mary Magdalene being borne into Paradise by two angels. – At the back of the altar, on the vaulted ceiling of the choir, is a large fresco by *Ziegler*, representing the History of Christianity in numerous groups. In the centre is Christ, and before him Mary Magdalene, kneeling. On the right there is an illustration of the spread of Christianity in the East in the early centuries of the Christian era, during the Crusades, and in modern times (Expedition to the Morea, 1829). Among other figures may be mentioned St. Louis adjoining the Magdalene, Godfrey de Bouillon with the oriflamme, Richard Cœur de Lion, and the Doge Dandolo. To the left is exhibited the progress of Christianity in the West. Among the chief characters are the Martyrs, the Wandering Jew, Charlemagne, Pope Alexander III. blessing Frederick Barbarossa, the Maid of Orleans, Raphael, Michael Angelo, and Dante. In the centre is Henri IV., entering the pale of the Roman Catholic church; then Louis XIII., Richelieu, and lastly Napoleon I. crowned by Pope Pius VII.

In May, 1871, the insurgents had constructed one of their most formidable barricades across the Rue Royale, near the Madeleine. An appalling scene was enacted here on 22nd and 23rd May. The houses in the Rue Royale which escaped destruction by fire were riddled with shells and bullets, but the church, owing to its massive construction, suffered comparatively little. On the 23rd three hundred insurgents, driven from the barricade, sought refuge in the sacred edifice; but the troops having soon forced an entrance, not one of the unhappy miscreants was permitted to escape alive.

At the back of the Madeleine begins the handsome *Rue Tronchet*, continued by the *Rue du Hâvre* (beyond the Boulevard Haussmann), and leading to the Gare St. Lazare (p. 33). No. 8 Rue du Hâvre is the *Lycée Fontaines* (formerly *Bonaparte*).

The prolongation of the Boulevards towards the N. W., beyond the Madeleine, is formed by the **Boulevard Malesherbes** (Pl. W, 18; R. 18, 15, 14), a street $1\frac{1}{4}$ M. in length, completed in 1861. It leads to the Parc de Monceaux (p. 167) and the Porte d'Asnières, and is crossed by the Boulevard Haussmann, in which, about $\frac{1}{3}$ M. to the N., rises the new church of St. Augustin (p. 188).

The broad but short *Rue Royale* leads from the Madeleine to the Place de la Concorde (p. 153), beyond which, on the opposite bank of the Seine, rises the former Palais du Corps Législatif (p. 260). The last house in the Rue Royale on the left is the *Ministère de la Marine.*

On 22nd May, 1871, the Communists as they gradually retreated before the government troops, determined to wreak their revenge on the wealthier portion of the community. They accordingly placed a quantity of petroleum and other combustibles in several of the houses in the Rue Royale and the Rue St. Honoré, and set them on fire. The houses Nos. 15-25 Rue Royale, on the W. side, and several in the Rue du Faubourg St. Honoré, at its junction with the Rue Royale, were entirely destroyed. The loss of property in this neighbourhood alone was enormous. Many of the inmates escaped with the aid of the troops who came to their succour; but seven unfortunate persons, who had sought refuge in the cellar of a house at the entrance to the Faubourg St. Honoré, were buried alive beneath the falling ruins, while in a neighbouring 'maison d'accouchement' twenty-two of the helpless patients are believed to have perished in the flames. Among the houses destroyed here were the Hôtel de la Rue Royale, and Weber's Tavern, both of which have since been restored. This locality, too, was the scene of a fiendish act committed by firemen bribed by the Commune, who filled their engines with petroleum and poured vast quantities of it into the burning houses. Many of them were detected by the troops in the very act, and immediately shot. One of the most formidable barricades of the insurgents on that occasion was constructed across the Rue Royale, and defended by several cannon and mitrailleuses.

The first street to the left in descending from the Madeleine to the Place de la Concorde is the Rue St. Honoré (Pl. W, 18; *II*). To the right in this street, at the corner of the Rue de Luxembourg, rises the *Church of the Assumption*, an imitation of the Pantheon at Rome. Further on, we cross the *Rue de Castiglione*, near the Vendôme Column (p. 81), beyond which we reach, on the left, the church of —

St. Roch, erected in 1653-1740. The façade, with its two rows of columns, one above the other, was designed by *Robert de Cotte*, and executed by his nephew *Jules de Cotte*. The interior is by *Lemercier*. The debased and confused style of the architecture shows an attempted transition from the showy style of the time of Louis XIV. to new forms. — From the broad flight of steps ascending to the church, in front of which formerly lay a large open space extending to the garden of the Tuileries, on '13th Vendémiaire, in the 4th year' (3rd Oct., 1795), Bonaparte directed his artillery against the Royalists who were advancing to oppose the Convention, and thus put a stop to the counter-revolution.

Interior. Each of the two aisles is flanked with five chapels. The choir contains eight side-chapels and three large chapels in the centre, two of the latter being roofed with spherical vaulting, while the third adjoins the semicircular end of the second. — St. Roch, which is one of the wealthiest churches in Paris, has been embellished since the middle of the present century with numerous paintings and sculptures, and contains monuments to a number of distinguished persons. Under the organ is a medallion portrait to *Corneille* (d. 1684), the poet, who resided in this parish. — The pulpit, with its quaint allegorical decorations, is in the bad taste of the 17th cent.

Left Aisle. *1st Chapel:* St. Francis Xavier among the Indians; opposite, St. Philip baptising the Ethiopian eunuch, painted by *Chassériau.* — *2nd Chapel:* St. John pointing out the Saviour, and the risen Christ appearing to the disciples, by *Dureau;* Baptism of Christ, a group in marble by *Lemoine.* — *3rd Chapel:* St. Nicholas, by *Coltin* and an inscription in memory of Bossuet, who died in the parish of St. Roch. — *4th Chapel:* Mater Dolorosa, a marble group; the Virgin mourning over Christ taken from the cross, by *Norblin.* — *5th Chapel:* over the altar, the Chaste Susannah, a painting by *Herbstoffer*, and two figures of the same, by *Norblin;* below the window, monument of the *Abbé de l'Epée* (b. 1712, d. 1789), the celebrated teacher of the deaf and dumb, consisting of a sarcophagus with a bust of the Abbé, to whom two children are gratefully raising their eyes, and with the deaf-and-dumb alphabet below. The Latin inscription states that the illustrious Abbé caused the dumb to speak after the example of the Saviour. Adjacent is a marble slab erected by *'les sourds-muets suédois reconnaissants'.* (Comp. p. 250).

Chapel of the Left Transept: St. Denis preaching, by *Vien* (d. 1809), a celebrated picture.

Choir Ambulatory. The Chapels on both sides of the Ambulatory contain large reliefs representing scenes from the history of Passion, and a number of paintings. *Chapels on the Left:* (1st) St. Vincent de Paul, by *Porion*; (2nd) St. Joseph, by *Tissier* and *Biennoury*; (3rd) St. François de Paul, by *Scheffer* and *Loyer;* (4th) St. Carlo Borromeo, by *Raymond Balze.* — *Chapels on the Right:* (1st) Ste. Clotilde, by *Devéria;* (2nd) Mary Magdalene, by *Brisset;* (3rd) St. Theresa, by *Bohn;* (4th) St. Catherine, by *Brune.*

Chapels in the Retro-Choir. The *1st Chapel*, dedicated to the Virgin, and constructed in 1753, was remodelled by *Saint-Père* in 1845. The dome is embellished with a large fresco of the Assumption, by *Pierre.* Among the modern paintings are the following fine works: Christ blessing children, by *Vien;* Christ driving out the money-changers, by *Thomas;* Raising of the daughter of Jairus, by *Delorme;* Triumph of Mordecai, by *Jouvenet.* Upon the altar: Nativity, a group in marble by *Michel Anguier.* — The stained glass windows in the *2nd Chapel* represent St. Dionysius the Areopagite, on the left, and Msgr. Affre, Archbishop of Paris (pp. 69, 244), on the right. — The *Chapelle du Calvaire* (the 3rd), which is separate from the other two, contains three well-executed groups: the Crucifixion, Christ on the Cross, and the Entombment. The central group, by *Mich. Anguier*, occupies a niche and is lighted from above.

Right Transept. In the Chapel: *Doyen* (d. 1806), Healing of the Leper, a somewhat theatrical composition.

Right Aisle. *1st Chapel* (5th from the entrance): St. Peter, by *Dureau.* — *2nd Chapel:* Purgatory, by *Boulanger.* — *3rd Chapel:* St. Stephen, by *Roux;* monument of marshal *Duc de Créqui* (d. 1678), by *Coyzevox* and *Coustou.* — *4th Chapel:* The Holy Women and the Risen Saviour, by *Charpentier;* monuments of Cardinal *Dubois* (d. 1729), by *G. Coustou*, and of *Comte d'Harcourt* (d. 1666), by *Renard;* busts of the painter *Mignard* (d. 1695), by *Desjardins*, and of the landscape-gardener *Le Nôtre* (d. 1700), by *Coyzevox the Elder.* — *5th Chapel:* The Prodigal Son, by *Quantin;* monument of the learned chancellor *Maupertuis*, by *d'Huc;* bust of the *Duc de Lesdiguières* (d. 1626), by *Constou*, and several medallions.

Ecclesiastical festivals are celebrated in the church of St. Roch with the utmost pomp, and the sacred music (Sundays, 10 a.m.) is considered the best in Paris.

Following the Rue St. Honoré to the E., and crossing the Rue des Pyramides (recently prolonged as far as the Avenue de l'Opéra), we reach the *Place du Théâtre Français* (Pl. W, 21; *II*), with the theatre of that name (p. 51). To the S. of the *Place*, in the Rue de Rivoli (p. 168) is an important *Omnibus Office* (see p. 87).

2. The Palais Royal.

Place des Victoires.

The *Place* in front of the Palais Royal and the neighbouring Rue Royale are the starting-point of the omnibus-lines *C*, *D*, *G*, *H*, *N*, *R*, *X*, *Y*, and *A G* (p. 26); and at the Rue and Quai du Louvre, a little to the S., is the terminus of several tramway-lines (p. 28).

In 1629-34 Cardinal Richelieu erected a palace for himself opposite the Louvre, and named it the *Palais Cardinal*. After his death it was occupied by Anne of Austria, the widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then in their minority. Since then the building has been called the **Palais Royal** (Pl. W, 21; *II*).

Louis XIV. presented the palace to his brother Duke Philip of Orleans, whose second wife, Elizabeth Charlotte, Princess of the Bavarian Palatinate (b. at Heidelberg 1652, d. 1722), wrote a number of exceedingly curious letters to her German relations with reference to the court of Louis XIV. The princess, to whom her husband's court was distasteful, occupied separate apartments in the palace. Her son, *Philip of Orleans* (d. 1723), who was regent during the minority of Louis XV., afterwards indulged here in those disgraceful orgies which are thus described by his contemporary the *Duc de St. Simon:* —

'Les soupers du régent étaient toujours avec des compagnies fort étranges, avec ses maîtresses, quelquefois des filles de l'Opéra, souvent avec la duchesse de Berry (sa fille), quelques dames de moyenne vertu, et quelques gens sans nom, mais brillants par leur esprit et leur débauche. On buvait beaucoup et du meilleur vin, on s'échauffait, on disait des ordures à gorge déployée, des impiétés à qui mieux mieux, et quand on avait fait du bruit et qu'on était bien ivre, on allait se coucher.'

The Palais Royal remained in possession of the Orleans family. *Philippe Egalité* (p. 129), who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the garden to be surrounded with houses, still existing in their original form, which he let for commercial purposes, and thus materially improved his revenues.

Many of the upper apartments of these buildings were formerly devoted to play, while the cafés on the ground-floor became a favourite rendezvous of democrats and malcontents. It was here that *Camille Desmoulins*, one of the most vehement republican ringleaders, called the populace to arms on 12th July, 1789, and assumed the green ribbon which for a short time formed the distinctive badge of his party; and so well concerted were his plans that on the following day he organised a 'Garde Nationale', led the way to the Bastille (p. 68), and captured that fortress on 14th July.

The building was now called the *Palais Egalité*, and subsequently, when Napoleon assembled the Tribunate here in 1801-07, the *Palais du Tribunat*. From 1807 to 1814 the palace was unoccupied; but in 1815, during the 'hundred days', it was the residence of Lucien Bonaparte.

On the Restoration of the Bourbons in 1815 the Orleans family regained possession of the Palais Royal, and it was occupied by *Louis Philippe* down to the end of 1830. Shortly before the outbreak of the revolution of July, he gave a sumptuous ball here in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's famous witticism — '*Nous dansons sur un volcan*'.

On 24th February, 1848, the mob made a complete wreck of the royal apartments. Notwithstanding the request, '*Respectez les tableaux*', which some well-meaning hand had written on the walls, most of the pictures were also destroyed. The fact that the broken glass and porcelain collected in the palace and sold by auction on 14th Feb., 1850, weighed upwards of 25 tons, will serve to convey an idea of the extent of the devastation. After this the building was styled the *Palais National;* but its original name was restored by Napoleon III., who assigned the S. wing, opposite the Louvre, as a residence for his cousin, Prince Jerôme Napoleon, the former King of Westphalia (d. 1860). After the death of the latter it was occupied by his son, who bears the same name.

On 22nd May, 1871, the Communists set the Palais Royal on fire, chiefly with a view to destroy the apartments of Prince Napoleon, most of whose valuables and works of art had fortunately been removed. The S. wing, including most of the buildings in the 'Cour d'Honneur', with the exception of the S.W. corner where the Théâtre Français is situated, became a prey to the flames. The palace has since been completely restored; the apartments are now used by the *Conseil d'Etat*, and are not shown to the public. The building contains few objects of artistic value, its interest being chiefly historical.

Arcades. The ground-floors of the square of buildings enclosing the garden of the Palais Royal are chiefly occupied by shops, which exhibit a tempting display of jewellery and other 'objets de luxe'. These were once the best shops in Paris, but they are now greatly surpassed by those in the Boulevards and elsewhere. The arcades or *galeries*, however, still afford a quiet and interesting lounge. The rent of a small shop here averages 120-160*l.* per annum.

The most showy part of the Palais Royal is the handsome *Galerie d'Orléans* (S. side), a lofty arcade 320 ft. in length and 106 ft. in width, roofed with glass, paved with marble, and flanked with shops. It was constructed in 1830 on the site of the disreputable wooden stalls which formerly stood here. — The E. side of the square is called the *Galerie de Valois*, the W. side the *Galerie de Montpensier*, and the N. side the *Galerie de Beaujolais*.

The first floors of most of the houses are used as restaurants (comp. pp. 15, 17). The *Café de la Rotonde*, on the N. side, enjoys the privilege of placing chairs in the garden for its guests, a mono-

poly purchased for 40,000 fr. per annum from the former Café de Foy.

The Garden enclosed by the buildings of the Palais Royal, 250 yds. in length and 110 yds. in breadth, and hardly deserving of the name, is scantily shaded by a quadruple row of elms and limes. In the centre is a circular basin of water, 22 yds. in diameter, near which a military band generally plays on summer evenings. The garden is embellished with good bronze copies of the Apollo Belvedere and the Diana of Versailles, and several indifferent modern sculptures in marble: Youth bathing, by *Espercieux* (d. 1840); Boy struggling with a goat, by *Lemaire;* Ulysses on the sea-shore, by *Bra* (d. 1863); Nymph bitten by a serpent, by *Nanteuil* (d. 1865). The small cannon on the grass, at the S. end of the flower-garden, is fired by means of a burning-glass at noon precisely. The chairs under the trees are let at 10 c. each.

The garden presents a brilliant appearance in the evening, when, besides the 200 lamps of the arcades, each shop contributes its utmost to turn night into day. All the entrances to the garden are closed at midnight, but the galleries remain open.

The S.W. side of the Palais Royal is occupied by the *Théâtre Français* (p. 51), the principal façade of which looks into the recently constructed *Place du Théâtre Français*, where the Rue St. Honoré (p. 86), the new Avenue de l'Opéra (p. 76), and the Rue de Richelieu (p. 184) converge. In the centre are two handsome marble fountains with bronze figures by *Moreau* and *Currier-Belleuse*.

At the back of the Palais Royal begins the *Rue Vivienne* (Pl. W, 21; *III*), which passes the (l.) Bibliothèque Nationale (p. 181) and the (r.) Bourse (p. 74), and leads to the Boulevard Montmartre (p. 74).

Near the Palais Royal, the Rue Vivienne is crossed by the long Rue Neuve des Petits Champs, leading to the left (W.) to the Rue Richelieu, (where the entrance to the Bibliothèque Nationale is situated on the right). It then passes the end of the *Passage Choiseul*, near the (r.) Théâtre Italien crosses the new *Avenue de l'Opéra* (p. 76), passes the (r.) end of the *Rue Gaillon* (which leads to the handsome *Fontaine Gaillon*, designed by *Visconti* in 1827), and terminates near the (l.) Place Vendôme in the Rue de la Paix (p. 81). To the right (E.) from the Rue Vivienne the Rue Neuve des Petits Champs passes the (l.) *Galerie Colbert* and the busy *Galerie Vivienne*, leaves the entrance to the *Banque de France* a little to the right, and terminates in the small circular **Place des Victoires** (Pl. W, 21; *III*), about 85 yds. in diameter, designed by Mansart (p. 81). It was originally called the 'Place Louis XIV.', and was embellished in 1686 with a gilded statue of that monarch, by Desjardins, erected by order of the Duc de la Feuillade, the

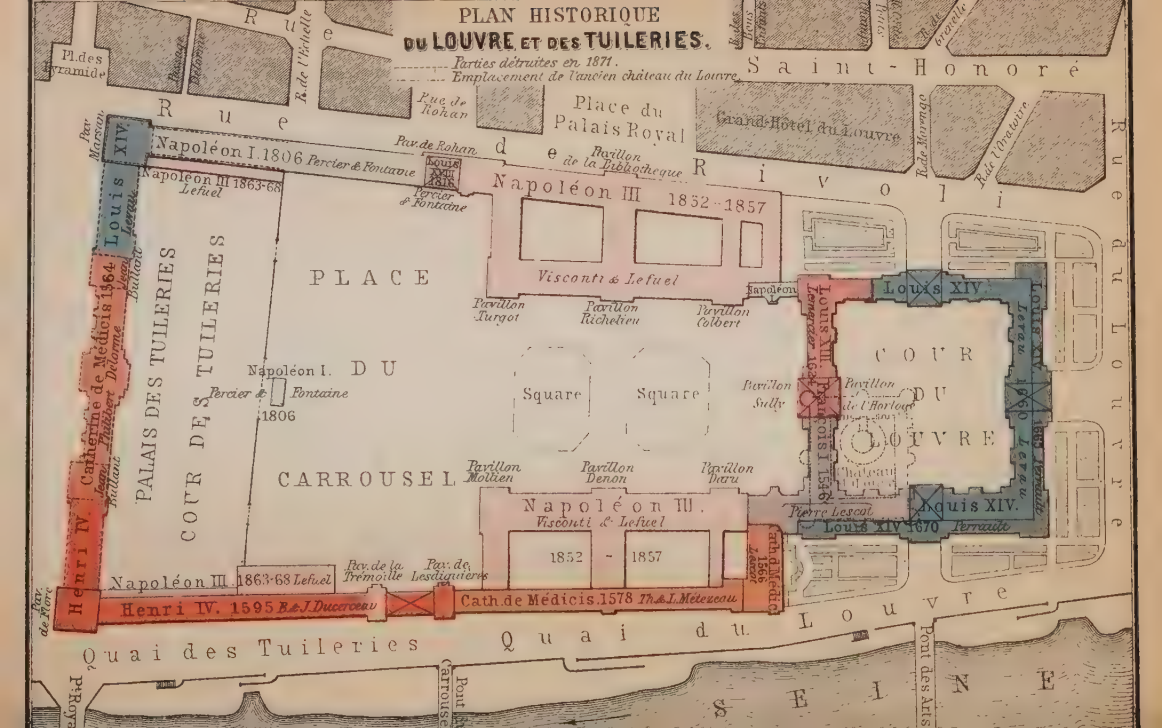
proprietor of the ground, and bearing the inscription, '*viro immortali*'. The monument was destroyed in 1792, and replaced by an pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of General *Desaix* (d. 1800), which in 1814 was melted down along with others to furnish materials for the statue of Henri IV. on the Pont Neuf (p. 219). The present clumsy monument, an *Equestrian Statue of Louis XIV.*, in bronze, which is much too large for the space in which it stands, was erected by Louis XVIII. (*'atavo suo maximo inter reges magno'*) in 1822 from a design by Bosio (d. 1845). The figure of the horse, in a rearing attitude, rests on the hind-legs and tail, and the rider is garbed as a Roman general. The reliefs on the pedestal represent the king's passage of the Rhine near Tolhuis, and the distribution of military honours.

On the N.W. side of this Place is a short street leading to the church of **Notre Dame des Victoires,** erected in 1629-1740 to commemorate the taking of Rochelle, the chief stronghold of the Huguenots. Down to 1791 it belonged to a monastery of the barefooted friars, or *Petits Pères* as they were popularly called. During the Revolution the church was used as an exchange (down to 1809). It is now the seat of a monastic fraternity, and is famous as a resort of pilgrims. The altar to the right of the choir, which is the object of special veneration, was despoiled of its chief treasures by the Communists, but has been richly re-decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains some well-executed carved woodwork and pictures by *Van Loo* (d. 1745): an Allegory of the capture of Rochelle, and scenes from the life of St. Augustine. The first chapel on the right contains a St. Peter in bronze, seated on the pontifical throne, a copy of a statue of the 5th cent. in St. Peter's at Rome.

3. Palace and Galleries of the Louvre.

I. THE PALACE.

The ****Louvre** (Pl. W, 17, 20; *II*), the most important public building at Paris, both architecturally and on account of its treasures of art, is a palace of vast extent, rising between the Rue de Rivoli and the Seine, and said to derive its name from an ancient hunting château once situated here in the midst of a forest infested by wolves and called the *Lupara*, or *Louverie*. On the same site, close to the city-wall of that period, *Philip Augustus* (d. 1223) erected a castle, consisting of four wings enclosing a quadrangular court, with a strong keep or *donjon*, the position of which is indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. This château was afterwards handsomely fitted up as a royal residence by *Charles V.* (d. 1380), but no trace of these buildings now remains.


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871.
Emplacement de l'ancien château du Louvre
Pl. des Pyramides
R. de l'Echelle
Rue de Rohan
Place du Palais Royal
Grand-Hôtel du Louvre
Rue de Rivoli
Pav. de Rohan
Pavillon de la Bibliothèque
Napoléon I. 1806 Percier & Fontaine
Napoléon III 1863-68 Lefuel
Louis XIV
Napoléon III 1852-1857
Visconti & Lefuel
PLACE
DU
CARROUSEL
PALAIS DES TUILERIES
COUR DES TUILERIES
Pavillon Turgot
Pavillon Richelieu
Pavillon Colbert
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon Sully
Square
Square
Napoléon I. 1806 Percier & Fontaine
Louis XIV.
COUR
DU
LOUVRE
Louis XIV. 1670 Perrault
Pierre Lescot
Henri IV.
Catherine de Médicis 1564
Henri IV. 1595 B. & J. Ducerceau
Cath. de Médicis 1578 Th. & J. Métezeau
Napoléon III. 1863-68 Lefuel
Pav. de la Trémoille
Pav. de Lesdiguières
Quai des Tuileries
Quai du Louvre
Pont Carrousel
Pont des Arts
SEINE

The old château was removed, and the foundation of the present palace laid in 1541, by *Francis I.* (d. 1547), an indefatigable builder, who intended the court of the new building to be of the same extent as that of the old. In 1546 he appointed as his architect *Pierre Lescot*, the most distinguished master of the earlier French Renaissance style, who continued to superintend the works during the reign of the splendour-loving *Henri II.* (1547-59), and under subsequent monarchs, down to his death in 1578. Of the present large quadrangle formed by the buildings of the Louvre, half of the western and half of the southern side next to the Seine were erected by Lescot. The *Façade of the W. wing, facing the court, rising in three stories, and decorated with sculptures by *Jean Goujon* and *Paul Ponce*, is justly admired as the richest and most perfect example of the early Renaissance architecture of that period.

After the death of Henri II. his widow *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (d. 1560), *Charles IX.* (d. 1574), and *Henri III.* (d. 1589), continued the erection of the S. wing, and in 1566 also proceeded to build the so-called 'Petite Galerie', a wing of one story over which the Galerie d'Apollon was afterwards constructed, forming a right angle with the other, and running towards the river. The corner pavilion adjoining the Galerie d'Apollon was also erected by the same queen. These corner pavilions and others in the centre of the façade, a lingering reminiscence of mediæval towers, form a genuine French peculiarity. Simultaneously with these buildings Catherine de Médicis began to erect the palace of the Tuileries, which was destined to be connected with the Louvre by means of a long gallery on the bank on the Seine. The latter was probably also begun by Lescot.

This older part of the Louvre has been the scene of many memorable historical events. On 19th Aug. 1572, the marriage of *Princess Margaret of Valois* with the King of Navarre, afterwards *Henri IV.* of France, was solemnised here, most of the Huguenot chiefs being present on the occasion. Five days later, on the night of 24th Aug., the signal was given here for the massacre of the Huguenots. The guards immediately issued from the palace-court where they had been assembled, and proceeded first to the residence of *Admiral de Coligny*, who became the first victim of the fearful Night of St. Bartholomew. According to a tradition, repeated by Mirabeau and other orators of the Revolution, *Charles IX.* himself on this occasion fired on his subjects from one of the S. windows of the palace, where the inscription, 'C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine', was accordingly engraved in 1795. Six years later, however, the words were erased, as it was discovered that that part of the palace was not built till the reign of *Henri IV.*

Like his predecessors, *Henri IV.* (1589-1610) devoted much attention to the continuation of the Louvre. He constructed the 'Galerie d'Apollon', which forms the second floor of the 'Petite Galerie', and completed the S. gallery leading to the Tuileries which had been begun by Catherine de Médicis, as well as a short connecting wing, now destroyed. His architects, and Lescot's successors, were *Thiébaut Métezeau* (d. 1596) and *Louis Métezeau*

(d. 1615), son of Thiébant; besides whom *Baptiste Androuet du Cerceau* (d. before 1602) and his brother *Jacques* (d. 1614) were also employed. *Pierre Chambiges*, or *Chambiche*, is also mentioned as one of the architects.

The annexed plan of the palace shows the parts usually attributed to these different masters during the reign of Henri IV. It should, however, be noticed that the entire W. portion of the Galerie du Bord de l'Eau was rebuilt under Napoleon III. (see below).

Under *Louis XIII.* (1610-43) the works were suspended for a considerable time, but in 1624 he entrusted *Lemercier* (d. 1660) with the completion of the buildings begun by Lescot. The extent of Lescot's design was quadrupled, and what had formerly been the N. pavilion (Pavillon Sully, or de l'Horloge) was now made the centre of the W. wing. The pavilion was raised, and embellished with eight Caryatides by *J. Sarazin*. The construction of the N., S., and E. sides, begun by Louis XIII., was continued by his successor *Louis XIV.* (d. 1715), *Levau* being the architect who succeeded Lemercier in 1660; and the Galerie d'Apollon which had been burned down, was restored. The principal E. Façade, opposite St. Germain l'Auxerrois, 190 yds. in length and 90 ft. in height, was erected (1665) by *Claude Perrault* (d. 1688), whose handsome colonnade, consisting of twenty-eight Corinthian columns in pairs, has been somewhat overrated.

The building was neglected after the death of Louis XIV.: his successors Louis XV. and Louis XVI. preferring St. Germain, Versailles, and the Tuileries to the Louvre. In 1805 *Napoleon I.* at length caused the whole of the Louvre buildings to be thoroughly restored, and instructed his architects *Percier* (d. 1838) and *Fontaine* (d. 1853) to erect a connecting gallery between the Tuileries and the Louvre on the N. side.

The downfall of Napoleon caused the suspension of these works, the connecting gallery having been completed as far as the Pavillon de Rohan only. In 1852 the old plan of the French kings and the first emperor for the junction of the Louvre and the Tuileries was revived by *Napoleon III.*, who appointed *Visconti* (d. 1853) his architect, and after his death *Lefuel*, who were instructed to complete the N. connecting gallery. By the year 1857 this immense task was completed, at an estimated cost of 75 million francs. The heavy and showy façades of these new buildings, with their pavilions roofed with domes, their Corinthian half-columns, their Caryatides, their portico, colossal statues (representing 86 eminent Frenchmen), and groups of sculpture (63, of an allegorical character), harmonise in their general characteristics only with the architecture of the earlier parts of the palace. These remarks equally apply to that part of the S. connecting gallery (Galerie du Bord de l'Eau, see above) which was reconstructed and enlarged in 1863-68.

The Louvre and Tuileries together cover an area of about 48 acres, enclosing two, or rather three different courts, and forming one of the most magnificent palaces in the world.

Since 1793 the apartments of the Old Louvre have been used as a Museum. The E. half of the S. wing of the New Louvre also contains collections, while the N. wing is occupied by the offices of the minister of finance. On 24th May, 1871, the whole building with its immense treasures of art was seriously imperilled by the incendiarism of the Communists. The part of the connecting wing next to the Tuileries was much damaged by the fire, and the imperial library of 90,000 vols. and many precious MSS. was entirely destroyed. The Versailles troops fortunately arrived in time to arrest the progress of the flames and prevent incalculably greater losses. The restoration of the N. wing is still unfinished.

II. THE GALLERIES.

Most of the Louvre Collections are open to the public daily, *except Mondays*, gratis. In summer (1st Apr. to 30th Sept.) the hours are 9-5; in winter (1st Oct. to 31st Mar.) 10-4; on Sundays and holidays, throughout the whole year, 10-4. — On the other hand the *Mediæval and Renaissance Sculptures*, the *Modern Sculptures*, the *Christian* and the *Jewish Museums*, the *Phœnician* and *Asia Minor Antiquities* adjoining the Assyrian Museum, and the collections on the Second Floor are not open on week-days before 1 o'clock. Lastly, the *Salle des Boîtes* is shown on Saturdays only, 2-4.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded of an afternoon, particularly on Sundays. — As there is no accommodation for the custody of overcoats, sticks, and umbrellas, the traveller should if possible leave such encumbrances at his hotel.

Guides. The traveller who is unacquainted with French may engage one of the cicerones who are generally to be found at the entrance to the Louvre, and who will be pointed out to him if necessary by the custodians of the galleries. Some of them speak the principal European and even Oriental languages. Their fee is 2 fr. per hour; or 10 fr. per day, with an additional payment for food in the latter case.

The history of the **Louvre Collections** dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.*, who invited Leonardo da Vinci, Andrea del Sarto, Benvenuto Cellini, Primaticcio, and other artists to his court, and to whose favour gifts of works of art formed the surest passport. He endeavoured also to secure the services of Michael Angelo, and it was his intention to form a collection of casts from celebrated antiques. His efforts, however, were but partially successful; for the School of Fontainebleau, as the group of Italian masters employed by him and by *Henri II.* is usually called, exercised no permanent influence on the character of French art. In the reign of *Louis XIV.*, whose love of power and magnificence induced him to cultivate art, it again became the fashion to make collections of treasures of art, both with persons of the highest rank

(such as Cardinal Mazarin) and members of the middle class (like Crozat). Thus in the 'Cabinet du Roi' of that period were collected a large number of very valuable paintings, while the collection of drawings and other works of art begun by Crozat in 1683 (but afterwards dispersed) was the most extensive and precious of the kind. To the Revolution, however, the collections of the Louvre are chiefly indebted for their great extent and magnificence. The principle of centralisation was then for the first time applied to art collections, and various treasures distributed throughout the royal palaces were united here. At length when the French armies returned to Paris from their victorious campaigns in Italy, the Netherlands, and Germany, laden with treasures of art of every description, the Louvre Collection became not merely the most important of the kind in France, but *par excellence* the museum of Europe. On the conclusion of peace many of these treasures had to be restored to their former owners, but the collections can still boast of being by far the most extensive and valuable on the continent.

Besides the art collections, the Louvre possesses an Ethnographical Museum, a Marine Museum, and various other objects of interest. The rooms, most of which are connected with each other, are so numerous that it takes 2-3 hrs. to walk through them all without stopping, and it is indispensable for the visitor to be provided with a plan (see pp. 95, 97, 116, etc.) for his guidance.

The Principal Entrance to all the collections is in the *Pavillon Denon*, in the middle of the N. façade of the building erected by Napoléon III., facing the Place Napoléon (comp. ground plan, p. 90). A second important entrance is from the passage of the *Pavillon Sully* (on the left, when approached from the Cour du Louvre). Most of the different collections also have entrances of their own, which will be mentioned in the course of the following description.

Before entering, the visitor should particularly note that the —

Ground Floor contains the *Sculptures*, ancient and modern, and the *Engravings*.

The First Floor contains the *Pictures*, the *Smaller Antiquities*, the *Musée Campana* (ancient terracottas), the *Musée Américain*, the *Collection Lenoir* (rococo collection), the *Musée de la Renaissance*, the *Drawings*, and the *Antique Bronzes*.

The Second Floor contains the *Musée de Marine*, the *Musée Ethnographique*, the *Musée Chinois*, and the *Supplementary Saloons of Pictures and Drawings*.

The *Catalogues* sold at the entrances of most of the collections not only enumerate the objects in each, but contain biographical notices of the artists and other valuable information. In several of the departments the objects are furnished with the names of the artists, and sometimes with explanatory notices. Our enumeration includes only the objects of the greatest interest.

A. GROUND FLOOR.

The ***Egyptian Museum** *(Musée des Antiquités Egyptiennes)*, the most important collection of the kind in Europe, affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, the customs, and the art life of the most ancient of all peoples. The entrance is in the central E. passage, under Perrault's Colonnade, on the left side when approached from the Place du Louvre.

We first enter the Salle Henri IV., which contains the largest and most important objects in the collection. Among these are the *Sphinxes*, fantastic figures with lions' bodies and men's or rams' heads, which were erected in pairs to serve as guardians of the entrances of temples. — Next, *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the bereaved relatives. Thus No. C, 26, of limestone, 6 ft. in height, and 4 ft. in width; C, 48, of rose-coloured granite, in the form of a ancient Egyptian temple-gate; C, 100, in limestone, with reliefs; C, 196, also in limestone. — Then *Statues*, likewise chiefly from tombs: A, 11, Sekhet, of the 18th Dynasty (16th and 15th cent. B.C.); A, 88, a warrior named Hor, in black granite, considered a masterpiece of the 26th Dynasty (7th and 6th cent. B.C.); A, 16, a colossal statue of king Sebekhotep, 13th Dynasty, 9 ft. in height; A 89, A 47, A 54, A 55, groups representing kings and gods. — Next, *Reliefs:* B, 7, taken from the tomb of Seti I., the finest found in the Theban tombs of the kings. — *Sarcophagi:* D, 1, in rose-coloured granite, that of Ramses III., 20th Dynasty (13th-11th cent. B. C.), the decorations on which indicate the symbolical parallel between the course of the sun after its setting, 'in the mysterious paths of the west', and the wanderings of the soul after death; D, 9, a colossal sarcophagus in basalt, 4 ft. high, 9½ ft. long, and 4 ft. wide, brought to France by Champollion, the great French Egyptologist, a masterpiece of the Egyptian sculpture of the 26th Dynasty, with representations similar to those just mentioned.

A doorway at the back of this saloon leads to a short corridor, which terminates in a staircase ascending to the first floor. The adjoining saloon on the left is called the —

Salle d'Apis, after the figure of the bull placed in the centre. The *Apis* was the animal sacred to Ptah, the greatest of the Egyptian gods. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle — peculiarities recognisable in the figure before us, a work of the 30th Dynasty (4th cent. B. C.). After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word

derived from 'Osiris Apis' which the Egyptians applied to the dead Apis. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, together with the king's reigns when they occurred, thus affording a most valuable clue to Egyptian chronology. — The entrance to an adjacent apartment is formed by the gateway of the Serapeum (under glass), dating from the period of the Ptolemies.

We return through the Apis Saloon to the corridor, and ascend the steps to the left (No. II. on the ground plan, p. 97), where we observe on the wall to the left, C, 51, a fragment of the most valuable inscription discovered in the great temple at Karnak, recording the campaign of Thothmes II. (18th Dynasty, 16th cent. B.C.), the greatest of the Egyptian monarchs. On the second landing, on the right: B. 49, *a* and *b*, an admirable relief of the early empire (down to the end of the 6th Dynasty, B.C. 2500), most interesting on account of its fidelity to nature, especially when contrasted with the workmanship of a later period, when artists were hampered by the conventional rules known as the 'canon'.

The Upper Landing also contains sculptures of the early empire (A 36. 37, 38, the oldest) which are peculiarly characteristic of that period. Thus, to the right of the door, a cast of the statue of king Khafra, the builder of the Second Great Pyramid of Gizeh (4th Dynasty, B.C. 3000); then to the left, a cast of the statue of Queen Ameniritis, wife of Psammetichus I. (26th Dynasty, 7th cent. B.C.), with a particularly fine head. The statuettes on the balcony of the staircase belong to the early empire.

The door between the two casts mentioned above leads to five more rooms, which contain the smaller antiquities. (Comp. Plan of First Floor, p. 137. The door on the right leads to the Rooms of the E. wing of the Louvre, mentioned at p. 142.) Each of the objects here is furnished with a sufficient explanation of its nature.

The Salle Historique, with a ceiling-painting by *Gros*, is chiefly devoted to objects of historical value.

The Salle Civile, with a ceiling-painting by *Horace Vernet*, contains antiquities illustrative of the domestic life of the Egyptians. On a glass case in the centre is the sitting *Statue of an Egyptian scribe (5th dynasty); the lifelike eyes are of rock-crystal. The glass-cases contain bronzes, alabaster ornaments, wicker-work, papyri, shoes, sandals, fruit, tools, musical instruments, articles of the toilet, trinkets, etc.

The Salle Funéraire, with a ceiling-painting by *Abel de Pujol*, affords an admirable insight into the worship of the dead, which, like the whole religious system of the ancient Egyptians, was closely connected with their doctrine of the immortality of the soul. It was owing to their peculiar form of belief that they used every endeavour to preserve the bodies of the dead by embalming and otherwise, and constructed the spacious and magnificent tombs with which Egyptian travellers are familiar. Our information regarding the Egyptian notions of the soul's condition after death is

chiefly derived from the 'Book of the Dead', a collection of hymns, prayers, and instructions for the use of the deceased, and to enable him to answer the questions asked by the judges of the dead. The papyri hung on the walls contain a number of these passages.

The Salle des Dieux, with a ceiling-painting by *Picot*, is set apart for statuettes of gods, divine attributes in bronze, and other objects connected with the Egyptian mythology.

The Salle des Colonnes, the last of the suite, divided by Corinthian columns into three sections, and adorned with a ceiling painting by *Gros*, contains various objects for which a place could not be found in the preceding rooms.

The visitor may now proceed to the Smaller Greek Antiquities and the Musée Campana (p. 140), if so disposed.

The **Assyrian Museum** *(Musée des Antiquités Assyriennes)* contains about one-half of the yield of excavations made since 1843 on the site of the ancient *Assur* and *Nineveh* by M. Botta, the French consul, and Mr. Layard. The cost was defrayed by France and England in common, and the other half of the yield is now in the British Museum. — The entrance is from the E. passage under Perrault's Colonnade, opposite the Egyptian Museum. The monuments and casts occupy four saloons.

The kingdom of Assyria or Assur, the land of the Nimrod of the Bible, lay on the left bank of the Tigris, its capital being Assur, and afterwards Nineveh. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, similar to those on the Egyptian monuments, and still more lifelike. Hunting scenes, battle-fields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions in cuneiform character, or wedge-shaped and angular signs placed horizontally and obliquely, have only recently been deciphered.

The third and fourth rooms of the Assyrian Museum contain a number of *Phœnician* sarcophagi in black and white marble, which form the most important existing remains of the art of the Phœnicians, influenced by that of Egypt and Assyria. That people, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound.

In the E. half of the N. wing of the Louvre are preserved the **Asia Minor Antiquities**, illustrating the development of Assyrian art among the western Asiatic nations, which to some extent was the precursor of the art of the Greeks. The collection is open daily, but on week-days not till 1 o'clock.

Room I. contains a number of Phœnician and Cyprian antiquities. In Room II. are *Fragments of the Temple of Apollo Didymaeus* at *Miletus*, in the earliest style of Ionian art, which somewhat resembles that of the Assyrian sculptures. Room III. contains *Fragments of the Temple of Artemis Leucophryene* ('Diana of the fair eyebrows') at *Magnesia* on the Mæander. The *Frieze, one of the most extensive relief compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons, the date of which, however, is matter of dispute. The unusual prominence of the reliefs and other peculiarities seem to point to a comparatively late Roman origin. We also observe a vase from Pergamus, another city of Asia Minor, presented by Sultan Mahmud in 1838; then fragments of other buildings, Greek inscriptions, and tomb-reliefs.

The ** **Collection of Ancient Sculpture** (*Musée des Marbres Antiques*), though inferior to the great Italian collections, boasts of a number of works of the highest rank. — Entering by the *Pavillon Denon* (p. 94), and turning to the left, we find it most convenient to begin with the —

Galerie Daru, where bronzes from the antique, executed in the 16th-18th cent. at Fontainebleau and Rome, are exhibited. — We next reach the —

Grand Escalier, or Escalier Daru, which ascends to the Picture Gallery (p. 111). Ascending eight steps to the first landing, we turn to the left and descend the staircase. On the walls are ancient sarcophagus reliefs. Below, by the window to the left: 228. Recumbent Bacchus. Farther on are several fine reliefs: 204. Dionysus (Bacchus) appearing to a mortal devoted to his service, usually called Icarius and Erigone; 454. Recumbent Naiad (?). Opposite, below the staircase: Sarcophagus from Salonica, with a Battle of Amazons. Behind it, in the corner to the left: 238. Statue of the sleeping Ariadne. — Retracing our steps, we next enter the —

Salle de la Rotonde, with decorations in stucco by *Michel Anguier* (1653) and a ceiling painting by *Mauzaisse*. On the right: 76. Lycian Apollo. In the centre, Mars, formerly called Achilleus, from the Borghese Collection. — Turning to the right, we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 91). The archway leading to the first room is embellished with a relief by *Chaudet*.

Salle de Mécène, or des Bas-Reliefs, with ceiling painting by *Meynier* and mural paintings by *Biennoury*. We first observe, by the wall on the right: 84. Front of a Roman sarcophagus, with mutilated scenes of the contest between Apollo with his lute and Marsyas playing on the flute, in three sections; the latter succumbs, and is being flayed for his temerity. In the centre is an ancient fountain. By the second window, a colossal *Bust of Maecenas*, from which the room derives its name.

The next four rooms (called together the 'Salles des Quatre Saisons'), decorated by *Anguier* and *Romanelli*, chiefly contain sculptures of the Roman imperial epoch.

Salle de Mithras. Above, on the right: 425. Relief representing the fall of Phaëton in four scenes, sadly mutilated. In the centre: 131. Roman married couple (Hadrian and Sabina?) in the characters of Mars and Venus. To the right of the last, on the wall above: 569-72. *Mithras Relief*, once celebrated, but thrown into the shade by more recent discoveries.

The Iranian worship of Mithras was introduced at Rome after Pompey's expedition against the pirates, and was disseminated thence among the soldiery in every part of the Roman empire. The Iranians regarded Mithras as the god of day, and the Romans represented him as the god of the sun, in Asiatic costume, plunging a knife into the throat of a recumbent bull. Other representations are introduced here above the principal scene, such as the god of the sun with a quadriga, and the goddess of the moon with a biga. The whole work appears to be a kind of cosmopolitan allegory, dating from the latter part of the 3rd cent. A.D.

Salle de la Paix, or de Rome. In the centre: 465. *Statue of Roma*, sitting on a rock, in red porphyry, the fleshy parts gilt. — The eight granite columns, placed at the ingress and egress of the saloon, once adorned that part of the Cathedral of Aix-la-Chapelle which was built by Charlemagne.

The Salle de Septime Sévère contains a nearly complete collection of busts of Roman emperors and empresses from Marcus Aurelius to Caracalla. The names, verified by the best French authorities, are attached.

The Salle des Antonins is mainly occupied with busts and statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and Lucius Verus, some of them in several different styles, and placed together for comparison. — To the right is the —

Salle d'Auguste, the decorations of which were executed during the reign of Napoleon III.; ceiling painting by *Matout*. Busts and statues of the early Roman emperors are exhibited here. In the centre, a **Bust of Antinous*, Hadrian's favourite, who was drowned in the Nile and afterwards deified. The expression is grave and pensive, with suggestions of a Bacchanalian character. Winckelmann has bestowed great praise on this work, especially on the successful treatment of the colossal proportions and the execution of the hair. The eyes were of a different material. *184. *Roman Orator*, usually called Germanicus, inscribed with the name of the sculptor *Cleomenes* of Athens, son of Cleomenes; lifelike and highly finished, with marvellous accuracy of anatomical detail. To the left of the fourth window, Statue of Julius Cæsar. Opposite, in the centre: 468. Colossal bust of Roma, with a she-wolf suckling one of the founders of Rome on each side of the helmet. In the background: *Statue of Augustus*, in a majestic attitude.

We now return to the Salle de la Rotonde (p. 99), whence we enter the other rooms to the right.

The *Salle de Phidias, or de l'Autel, contains works of the culminating period of Greek plastic art, the era of Phidias, and that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection. To the left of the entrance is a Vase from Marathon, with reliefs, explained by a notice attached. (At each end of the opposite wall is a similar vase.) To the right, below, by the wall next to the Rotonde: 9, 10, 11. *Reliefs from the Island of Thasus*, dating from the end of the 4th or beginning of the 5th cent. B.C., once the decoration of a tomb.

The scene represents an act of consecration. The inscription states the figures to be those of Apollo, Hermes, Charities (Graces), and Nymphs. 'All the figures, even that of Hermes, who is supposed to be stepping briskly forward, are represented, as usual in the archaic style, resting firmly on the soles of both feet, and there is a general stiffness and angularity in the movements. To the attitude of the Apollo, however, the sculptor has succeeded in imparting far greater life and freedom. The work manifestly stands on the border-line of the early period of art, the defects of which it exhibits in almost every respect, while at the same time it contains the germs of a more perfect style'. — *Lübke*, *History of Sculpture*.

Above: *125. *Fragment of the Frieze of the Parthenon*, the celebrated temple of Athena on the Acropolis at Athens, unquestionably a work of the school of *Phidias*, executed either by himself or his distinguished pupils *Alcamenes* and *Agoracritus*.

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the Acropolis after the Panathenæan games for the purpose of presenting the goddess with the peplus, or robe woven and embroidered by Athenian virgins. Most of the reliefs are now in London. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

Still higher: *126. The tenth of the twelve metopes of the S. side of the Parthenon, representing a Centaur carrying off a woman, perhaps by *Alcamenes*, by whom, according to Pausanias, the Battle of Centaurs on the Temple of Zeus at Olympia was executed.

Adjacent is a fragment of a *Metope from the Temple of Zeus at Olympia*, representing Hercules subduing the Cretan Bull. The hero is meeting the attack of the animal with the full force of his powerful frame, and twisting back its head.

To the left near the window, and above an archaic head of Hermes, is an Attic relief of **Hermes, Orpheus, and Eurydice*, dating from a period shortly after that of Phidias, and an admirable example of the simple and yet majestic style of ancient art so justly extolled by Winckelmann and later archæologists.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently, but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly pourtrayed'. *Kékulé*. — There are replicas of the work at Rome and Naples. The inscription 'Zetus, Antiope, Amphion' over the figures is doubtless comparatively modern.

On the side next the court, to the left of the window, a bust of Theseus (?). Above it, No. 6. Zeus with Hera (Juno) and Hebe, in relief; the latter probably once held a vessel from which she was pouring nectar for Zeus, who held a sceptre and a goblet.

In the centre: *1. The so-called *Borghese Pedestal*, known as the Altar of the Twelve Gods.

Each of the three sides is divided into an upper space containing four, and a lower containing three figures: 1. Zeus and Hera, Poseidon and Demeter, and the three Graces below: 2. Ares and Aphrodite, Hermes and Hestia, and the three Fates below; 3. Apollo and Artemis, Hephæstus and Athena (Apollo and Hephæstus having, however, been erroneously restored as women), and the three Horæ below. The pedestal, which was probably intended to bear a tripod, is supposed to be copied from some famous pedestal used in one of the Athenian temples.

On the river-side, central window: 124. *Marble Stele of Choiseul*, one of the most ancient Greek inscriptions in the Louvre, recording the sums spent by the treasurers of the Parthenon in the 3rd and 4th years of the 92nd Olympiad (B.C. 410 and 409). Above it, a relief of Athene presenting the olive-tree to King Erechtheus. — In the window recess: 205. Bacchic Thiasus; 129. Invocation of Ares; 486. Sacrifice to Athena; *13, 15, 17. Delphian votive reliefs, presented doubtless by victors at the Pythian games. (No. 13 represents the goddess of victory pouring out wine for Apollo with the lute.) — To the left of the window: 63. Votive relief dedicated to Demeter and Proserpine. — On the left side of the saloon (right of the window): *574. Torso of a goddess (Hera or Demeter?), admirably executed, probably of the school of Phidias. — *448. Alexander the Great, formerly called *Inopus;* round the curls are seen traces of a royal diadem.

On the posterior wall: *Relief from the Architrave of a Temple at Assus*, in Asia Minor, showing Greek sculpture in its infancy and strongly influenced by the Oriental style. Among the scenes are figures of animals fighting, of centaurs and sphinxes, and of men carousing. — In the recess of the third window: 112, 113. Inscriptions on marble, recording the names of fallen warriors, etc.

The door at the back of the room leads to the badly lighted —

Corridor de Pan, from which the Salle des Cariatides (p. 105) is entered to the left, and the Salle du Tibre (p. 105) on the right. We proceed in a straight direction. To the right, between two columns: 287. Sitting figure of *Pan*.

Salle de la Médée. On the right: 252. Statue of Silenus, standing on a sarcophagus on which is pourtrayed the revenge of Medea. 337. The three Graces, Euphrosyne, Aglaia, and Thalia; below them a sarcophagus. By the entrance to the next room, on the right: 138. Statue of Aphrodite (Venus).

Salle d'Hercule et de Télèphe. On the right, **Hercules* carrying his son Telephus, adjoined by the doe by which Telephus was suckled. 325. Farnese Eros (Cupid). On the left: 116. Athena

with the spear. 375. Hermaphrodite. By the entrance to the following room, on the right: 112. Aphrodite and Eros with the arms of Ares (Mars).

Salle d'Adonis. On the right: 153. Aphrodite, with Eros begging her to restore his wings. 438. Roman sarcophagus with Tritons and Nereids. On the wall above: *172. Front of a sarcophagus, with reliefs in three scenes, representing Adonis starting for the hunt, being wounded by the boar, and dying in presence of the mourning Aphrodite.

Salle de la Psyché. On the right: 426. Sarcophagus from Bordeaux, with a representation of Endymion and Selene (Luna) by whom he was beloved; on which is placed a sitting statue of *Euripides*, with a list of his works. 371. *Pysche*, tormented. On the left: 224. Dionysus (Bacchus) with the panther. Several sarcophagus reliefs and statues of Aphrodite. — We now enter the —

Salle de la Vénus de Milo, dedicated exclusively to the ***Venus of Milo* (No. 136), the most celebrated of the treasures of the Louvre. 'This is the only statue of Aphrodite handed down to us which represents her not merely as a beautiful woman, but as a goddess. The form is powerful and majestic, and yet instinct with an indescribable charm of youth and beauty, while the pure and noble expression of the head denotes the goddess's independence of all human requirements and the calm self-sufficiency of her divine character. The fact that this beautiful work, notwithstanding its great excellence, is not one of those which have been specially extolled by ancient authors, affords us an approximate idea of the beauty of those lost masterpieces which formed the great marvel of antiquity'. *(Lübke.)*

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr. to the French government. It is the work of a school which forms a transition from the school of *Phidias* to that of *Praxiteles*, and is very similar to the Florentine group of the Children of Niobe, which was probably executed by *Scopas*, a contemporary of Philip of Macedon; so that this Venus is not unreasonably ascribed to a pupil of that master. On the ancient monuments Aphrodite and Nike, in attitudes similar to that of this work, are each represented singly, holding a shield; and the same attitude is observed in groups of Aphrodite with Ares. The weight of evidence in the present case is in favour of the view that the goddess stood alone, holding a shield as a symbol of victory in her hand. Among various fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass case by the first window to the left); and this has naturally led some of the French savants to suppose that this Aphrodite held an apple in her uplifted left hand and her drapery with the right. But the fact that the hand is closed militates strongly against the theory that it was held up theatrically with the apple as a symbol, and rather indicates that it belonged to an arm hanging down, the apple being incidentally introduced as an attribute. The hand is moreover of inferior workmanship to the torso, so that it is probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Passing through the entrance to the right with the red curtains,

we enter a suite of apartments parallel with those just quitted. The first of these is the —

Salle de la Melpomène, so named from No. 186. *Melpomene*, one of the largest statues in existence (13 ft. in height), occupying the wall at the back, hewn out of a single block of Pentelic marble, and admirably draped. — The large mosaic on the pavement, by *François Belloni*, represents the genius of Napoleon I. (in the character of Minerva) gaining victories that she may inaugurate peace and plenty. — To the right, by the window at the back: *614. Bust of Aphrodite, most probably of the school of *Praxiteles*.

Salle de la Pallas. First window section: left, 44. Hera(?), restored as Providentia; in the centre, 316. Vase with masks of satyrs; right, 393. Female figure, restored as Urania. — Second window section: in the centre, a bust of Alexander the Great, with somewhat insipid features. On the right: 103. Sarcophagus adorned with the myth of Actæon, who while hunting watched Artemis (Diana) bathing, and as a punishment was metamorphosed into a stag and torn to pieces by his own dogs. Farther on, in the middle, 142. Ancient copy of the Capitoline Venus.

Third window section. In the centre an ancient bath of porphyry. On the right: *303. *Pallas of Velletri*, whence the saloon derives its name, found in 1797 at Velletri near Rome. In the right hand was a spear, in the left perhaps a small Nike (Victoria). The statue is a Roman copy of a work of the best Greek period. In the centre: *137. *Venus of Arles*, found in 1651 at Arles in Provence.

Fourth window section. In the centre a bust of Homer. On the right: 391. Polyhymnia. 378. Sarcophagus with the nine Muses, generally named as follows, beginning on the left — Clio, Thalia, Terpsichore, Euterpe, Polyhymnia, Calliope, Erato, Urania, and Melpomene. On the left Socrates and a female figure, on the right Plato and Calliope. — In the centre, farther on: *70. *Apollo Sauroctonus*, 'the lizard slayer', of the school of Praxiteles. — Fifth window section: *19. Vase with a representation of a festive dance round a sacrificial altar. The altar is approached by Diana, Apollo, Hermes, and other gods, while Satyrs and Mænades are dancing around. *Sosibios* of Athens, the name of the master, is inscribed in relief on the pedestal of the altar (now scarcely legible).

Salle du Gladiateur. First window section. In the centre: 135. Venus Genetrix, the traditional ancestress of the Julian family. On the right: 330. Cupid in the character of Hercules.

Second window section: The **Borghese Gladiator*, found at Antium near Rome, probably once belonging to an imperial palace. The inscription, the character of which points to the last century before Christ as the proba ble date of the work, records that it was executed by '*Agasias*, son of *Dositheos* of Ephesus'.

'The statue is rather to be regarded as that of a hero fighting. The right arm is new, while the left arm and the strap of the shield are pre-

served. Opposite the hero we must suppose an Amazon on horseback standing on a rock above, against whom the hero is defending himself with his shield by a movement of his left arm, while with his right he is directing the stroke of his sword with eager look. The mouth is open, as if the hero, like Homer's warriors, were shouting to his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The distinctness with which the simultaneous acts of defence and attack are expressed in this master-work has led to the belief that the figure did not originally stand alone, but was placed opposite some antagonist, without whom the hero's attitude would be comparatively meaningless.' *Welcker*.

On the right: 86. Marsyas, bound to the trunk of a tree, awaiting the execution of the sentence of Apollo that he should be flayed alive, remarkable for its anatomical accuracy; 4. Græco-Egyptian map of the stars, named after Fr. Bianchini (d. 1729), an Italian astronomer of Verona. Farther on, in the centre: 276. Bust of a Faun. — Third window section, in the centre: *97. *Diana of Gabii*, probably of the time of Alexander the Great.

Salle du Tibre. First window section, in the centre: *250. *Silenus with the Infant Bacchus* in his arms.

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

By the second window is the so-called astrological altar of Gabii, with the heads of the twelve Olympian gods and the signs of the Zodiac.

Second window section. In the centre: *98. *Diana of Versailles* ('Diane à la biche'), so called from the place where it was formerly exhibited, probably executed at Rome by a Greek sculptor during the last century of the Republic, and akin to the Belvedere Apollo, but inferior in execution.

'The goddess, stepping briskly forward, grasps an arrow in the quiver. The bow in the left hand hangs low, in the position it would occupy when held by a runner. At the same time the goddess looks round, as if in search of more game to shoot at after having despatched that of which she is actually in pursuit. She is obviously on the point of raising her bow, and adjusting the arrow drawn from the quiver with the other hand. Her expression is grave, but eager, her forehead high and austere.' *Welcker*.

Opposite: 291. Colossal Bacchante.

Third window section. In the centre: **Colossal Statue of the River-god of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican. Also several statues of satyrs.

We now pass through the second arched passage on the right, traverse the Corridor de Pan, already mentioned (p. 102), and through the opposite glass door enter the —

Salle des Cariatides. The vestibule contains, by the farther

wall, a chimney-piece executed by *Percier* and *Fontaine* in 1806, and many other decorations by the same masters. In front of the chimney-piece: *476. *Victoria*, or *Nike of Samothrace*, represented at the moment when she first touches the earth after her descent from heaven, dating later than Alexander the Great, but quite in the majestic style of an earlier period (much mutilated). — To the left, by the window: *374. The *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The pedestal is an unhappy idea of Bernini (17th cent.).

The saloon itself was originally an antechamber of the apartments of Catherine de Médicis, and was therefore named the 'Salle des Gardes'. Here Henri IV. celebrated his marriage with Margaret of Valois, and here his body was placed after his assassination. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise caused four of its most zealous members to be hanged the following year. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

First window section. On the right: *147. *Venus in the Bath*, in a stooping posture, so as to allow a nymph to pour water over her back. By the columns of the vestibule are statues of *Posidonius* and **Demosthenes* in a sitting posture. The compressed lower lip suggests the effort undergone by the great orator to overcome his stammering; his features express the utmost intelligence and great self-reliance. 31. Zeus, conqueror of the giants. — In the centre: *183. Young Greek in the act of fastening his sandals, formerly called *Jason*, Cincinnatus, or Hermes. On the right a colossal statue of Jupiter.

Second and third window sections. On the left: Wolf with Romulus and Remus, an Italian work of the 16th century. Bust of Zeus Serapis, in black marble. On the right: Boy with the goose. — In the centre: *235. *Borghese Vase*, in Pentelic marble, with admirable Bacchanalian representations, found in the 16th cent. near the gardens of Sallust at Rome. Then, 217. Young Dionysus (the 'Richelieu Bacchus').

Fourth window section. In the centre a double bust of Epicurus and Metrodorus. — On the wall to the right: 418. Bust of the god of the sun. — Fifth window section. On the left, Lion of Platæa; in the centre, a Child of Niobe (much mutilated).

The saloon derives its name from the four Caryatides bearing the gallery at the egress, executed by *Jean Goujon* (middle of 16th cent.). The balustrade is by *Percier* and *Fontaine*, already mentioned. Above it is a cast of Cellini's Nymph of Fontainebleau.

The door adjoining the Caryatides leads to a short passage, traversing which we may quit the building by the Pavillon Sully (p. 138).

Most visitors to the Louvre are chiefly attracted by the ancient sculptures and the pictures, but if time permit it is well worth

while to inspect the ***Collection of Renaissance Sculptures** *(Musée de Sculpture du Moyen Age et de la Renaissance)*, which, in connection with the collection of modern sculptures, affords an excellent opportunity of tracing the progress of the plastic art in France, and also contains some admirable Renaissance work in the Italian department, which has recently been greatly enriched. — Entrance in the S. wing of the inner Court of the Louvre, second door of the E. side (admission daily, 1-4).

To the right of the vestibule are two saloons not belonging to this collection, one called the Musée Chrétien, consisting of sarcophagi, reliefs, and inscriptions, chiefly of the 4th and 5th centuries, most of them from S. France, and a few from Rome; the other, the Salle Judaique, containing Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi, architectural fragments, reliefs, pottery, and inscriptions. In the centre of this room is the famous basalt *stele* of King Mesa of Moab, whose battles with the Jews in B.C. 896 are recorded by the inscription.

On the other side of the vestibule is situated the Salle de la Cheminée de Bruges, containing a cast of the beautiful chimney-piece in the Palais de Justice at Bruges, and other casts; a bronze recumbent figure of Duchess Blanche de Champaigne (d. 1283), the heroine of Brittany; and several smaller works of art rescued from the fire at the Tuileries. — The sculptures in the Vestibule itself, chiefly monuments from tombs of the 13th-14th cent., are worthy of notice. Among the finest are: 80,81. Recumbent marble figures of Peter of Evreux-Navarra and his wife; 82. Anne of Burgundy (d. 1432). — Passing straight through the vestibule, we enter the —

Salle de Jean Goujon, named after the most distinguished French sculptor of the 16th century. His best-known work is the large group of *Diana with the hind in the middle of this saloon, which affords an excellent example of the gracefulness of form and other attributes characteristic of the national French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, p. 109.) In the middle of the room are also placed a marble group of the Three Graces (the urn on whose heads was once destined to contain the heart of Henri II.) and wooden statues representing the four cardinal virtues (destined as the supporters of a reliquary), works by *Germain Pilon* (d. 1590), showing the same style as the Diana, and one which the French painters soon afterwards adopted. — By *Jean Goujon*: 92-96. *Entombment and the Four Evangelists, from a rood-loft in St. Germain l'Auxerrois, now destroyed, executed in 1541-44; also, 97-98. Three fountain nymphs from the Fontaine des Innocents (p. 180), dating from about 1550. Nos. 134-136. Nymphs, and 137. Venus, are also attributed to the same master. — By *Germain Pilon*: *122. Chimney-piece; 113-117. Remains of

the monument of the chancellor René de Birague and his wife; 132. Bust of a child, perhaps Henri III.; 198. Relief in bronze, lamentation for the dead Christ; 129-131. Busts of Henri II., Charles IX., and Henri III. of France. — Among other sculptors represented here are *Barth. Prieur* (d. 1611), whose principal work consists of the recumbent marble figures from the tomb of Duke Anne de Montmorency and his wife (Nos. 143, 144); *Fremin Roussel*, the author of the Nymph awaking, a relief in marble (110), and an allegorical statue of a youth (111); *Jean Cousin*, and *Richier*.

The chief attraction of this collection is the recently remodelled *Michael Angelo Saloon, containing Italian sculptures of the 15th-17th cent., and named from the marble statues of the two **Fettered Slaves, by the great Florentine sculptor *Michael Angelo Buonarroti* (1475-1564).

These figures were intended to form part of a magnificent monument to Pope Julius II., and to represent, along with several others of a similar character, the virtues fettered and doomed to death in consequence of the decease of that pontiff. Michael Angelo executed them in 1513-16, and in 1544, when the original ambitious design of the monument was abandoned, presented them to Roberto Strozzi, by whom they were sent to France. The younger dying slave, with the pained expression of countenance, is of great beauty; the other figure is in a somewhat constrained and unpleasing attitude.

These statues stand on the right and left of the entrance to the next room, consisting of a *Portal of the end of the 15th cent., removed from the Palazzo Stanga in Cremona, and purchased in 1875 for 80,000 fr., a perfect gem of decorative sculpture, attributed to the brothers *Rodari*. The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus, and a figure of Herodias with the head of John the Baptist.

The visitor should also particularly notice a number of early Renaissance bronzes (15th cent.), forming the most beautiful collection of the kind on this side of the Alps. Reliefs: 48 E, F, G. Madonnas; 48 B. Scourging of Christ by *Donatello*; 48 D. Entombment of Christ; 48 I. Pastoral scene; 48 H. Triumph of Amor. Nos. 18-25. Eight bronze reliefs by *Andrea Briosco*, surnamed *Riccio* (1480-1532), are very characteristic of that period.

Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style. No. 18. Della Torre lecturing under the superintendence of Apollo and Hygeia and in front of a statue of Minerva; 19. His death-bed, surrounded by Apollo and the Fates; 20. His relatives sacrifice to the gods to induce them to spare the sick man; 21. His death; 22. His burial; 23. His soul at the portals of the infernal regions; 24. His arrival in Elysium, where he is awaited by the Graces; 25. The goddess of fame placing an honorary chaplet on his body.

We may also mention: 12,ter. Marble relief of Madonna and the Child, by *Ant. Rossellino*, a Florentine sculptor of the end of the 15th cent.; 15,bis. Holy Family, a relief in marble by *Pierino da Vinci* (d. about 1554); 11,bis. Marble bust of a young woman,

of the Milanese school of the end of the 15th century. Also several reliefs in bronze. 34,bis. Bronze statue of victorious Jason, of the Bolognese school of the 16th century. One of the most interesting works here is the 'Nymph of Fontainebleau' by *Benvenuto Cellini* (d. 1571), a large relief in bronze executed to fill an archway in the palace at Fontainebleau, and mentioned in the master's autobiography. — By *Paolo Ponzio*, or *Ponce*, a Tuscan sculptor who executed a number of works in France in the 16th cent.: 36. Bronze monument of Albert of Savoy (about 1535); 37. Statue from the tomb of Charles de Magny (1556); 38. Portrait of André Blondel de Rocquescourt (d. 1558), general comptroller of finance under Henri II., a relief in bronze. — In the centre of the saloon is a fountain in marble. — Passing through the portal from Cremona, we now enter the small —

Salle de Michel Colombe, so called from the works of this master (d. about 1512) which it contains: 84. St. George, a relief in marble; 85, 86. Monuments of the historian Philip de Comines (d. 1509) and his wife, coloured stone figures on a kind of sarcophagus. — Then, 87, 88. Louis de Perponcher (d. 1521), treasurer of Francis I., and his wife, recumbent alabaster figures of the first half of the 16th cent.; 84,bis. Madonna and Child, a marble statue of the school of Tours, of the beginning of the 16th cent.; Louis XIII., a statue by *Lor. Mugiano* of Milan, also of the beginning of the 16th century. — We now return to the Salle de Jean Goujon, and proceed to the left to the —

Salle des Anguier, containing monuments of the 17th cent. only. It derives its name from the brothers *François Anguier* (1604-69) and *Michel Anguier* (1612-86), pupils of *Simon Guillain* (1581-1658), by whom are good statues of Louis XIV. at the age of ten, and his parents, Louis XIII. and Anne of Austria (Nos. 165-167). — *François Anguier:* 191. Marble statue of De Thou, president of the Parliament (d. 1617); 193. Marble monument of Jacques de Souvré (d. 1670), in a theatrical style; 178-190. Monument of the Dukes of Longueville, a pyramid with statues and reliefs. — By *Michel Anguier*: 194. Marble bust of Colbert, the celebrated minister of finance (d. 1683). — By *P. Franqueville* (d. after 1618): 64-67. Four slaves in bronze from the monument of Henri IV. on the Pont Neuf, which was destroyed in 1792; adjacent, some fragments of the monument, which was executed by *Giov. da Bologna*, an imitator of Michael Angelo, and a native of Donai in Flanders. — 60, bis. Mercury, a replica of the bronze statue in Florence, by *Giov. da Bologna*.

The **Collection of Modern Sculptures** *(Musée des Sculptures Modernes)* forms a continuation of the Renaissance collection. Entrance on the W. side of the Cour du Louvre, second door (open daily, 1-4). This door leads us at once into the —

Salle de Puget, named after *Pierre Puget* (1622-94), the

most famous and the most exaggerating of the French followers of the theatrical school of Bernini, which aimed exclusively at effect. Among his works are: 205. Alexander and Diogenes, a relief in marble; 203. Milo of Croton fighting with a lion (1682), the best known and most admired of his works; 204. Perseus releasing Andromeda (1684). — To the left, the —

Salle de Coyzevox, named after Charles Antoine Coyzevox (1640-1720), one of the ablest masters of the same school. Among his best works are his portrait-busts: 241. Marie Serre; 240. Mignard, the painter; 239. Lebrun, the painter; 237. Bossuet, the preacher; 235. Cardinal Richelieu; then, 227-230. Monument of Cardinal Mazarin, with well-executed allegorical figures. — Another master represented here is *Martin Desjardins* (1640-94), originally *Van den Bogaert*, a Dutchman: 219. Hercules crowned by the goddess of victory, a relief in marble. — We now return to the Salle de Puget and pass through it to the —

Salle des Coustou. This room is named after the brothers *Nicolas Coustou* (1658-1733) and *Guillaume Coustou* (1678-1746), and a son of the latter of the same name (d. 1777), whose works are all in the exaggerated theatrical style. Thus: 251. Marble statue of Louis XV., and 250. Relief in marble, Apollo showing the bust of Louis XIV. to France, both by Nicolas; 255. Marble statue of Maria Leczinska, queen of Louis XV., by the elder Guillaume. — On the walls above are six bronze reliefs (Nos. 221-226) executed by *Desjardins* for the pedestal of the statue of Louis XIV. in the Place des Victoires. — By *Pigalle* (1714-85), whose greatest work is the monument to Marshal Saxe in St. Thomas's at Strassburg, are: 270. Marble statue of Mercury, and (in the following room) 271. Marble bust of Marshal Saxe. — Three doors lead into the adjoining —

Salle de Houdon, dedicated chiefly to *Antoine Houdon* (1741-1828), a sculptor who generally resided at Rome: 297. Bronze bust of Rousseau; also a bronze statue of Diana.

The Salle de Chaudet is mainly occupied with works of the end of the 18th and beginning of the 19th cent., and particularly those of *Ant. Denis Chaudet* (1763-1810), who, influenced by the Roman school, revived the ancient classical style, as was done by David in the sphere of painting. By *Chaudet:* 214. Marble statue of Cupid and the butterfly; 313. The young Œdipus found and tended by shepherds. The most important master of this school is *François Joseph Bosio* (1769-1845): 327. Marble statue of Hyacinthus; 328. The nymph Salmacis; 326. Aristæus, the god of gardens; 329. Bust of the Madonna. By *Canova*: 383, 384. Cupid and Psyche, worthy of notice.

The Salle de Rude, the last, named after the sculptor *François Rude* (1784-1855), contains the most modern works admitted to the Louvre (comp. p. 223). Thus: *Duret* (d. 1865), Vine-dres-

ser extemporising, and young fisherman dancing the tarantella, two statues in bronze. *Pradier* (of Geneva, 1790-1852): 349. Atalante; 349,bis. Sappho, both statues in marble. *Rude:* 353. Mercury, a statue in bronze; 353.bis. Young fisherman with a tortoise. *David d'Angers* (1789-1836), 382. Philopœmen. *Foyatier*, Spartacus.

The **Musée de Chalcographie**, or *de Gravure*, where a large collection of engravings is on view and on sale, resembling the *Calcografia* at Rome, was founded by Louis XIV. in 1660, and re-organised in 1798 and 1848. Engravings of most of the great Parisian works of art, in the provinces of painting, sculpture, and architecture, are exhibited and sold here. The catalogue enumerates about 5000. The exhibition is on the left side of the entrance (N. side of the Cour du Louvre, second door to the left of the portal; admission daily), the sale-room on the right side.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies nearly half of the S. connecting gallery between the Old Louvre and the Tuileries, together with the whole of the wing parallel to that gallery and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 138), the *Drawings* (p. 138), the *Collection of Ancient Vases* (*Musée Campana*, p. 140), the *Smaller Antiquities* (p. 139), and the *Collection Lenoir* (p. 143).

The Principal Entrance to the first floor is by the Pavillon Denon, whence the Grand Escalier ascends to the picture gallery. — The separate entrances to the other collections will be mentioned in connection with each.

**Picture Gallery.

Catalogues are sold at the entrance, that of the Italian and Spanish schools 2 fr., German and Netherlandish schools 1 fr. 25 c., French school 2 fr., or all together in one volume 6 fr.; the Collection La Caze has a catalogue of its own, sold at 50 c. — The pictures are arranged in the alphabetical order of the painters' family names, and not of the names by which they are commonly known; thus, *Sanzio* (more correctly *Santi*), and not *Raphael*, and *Vecellio* instead of *Titian*. — Persons desiring to copy in the Louvre or Luxembourg apply in writing to the *Ministre des Beaux-Arts*.

The *Picture Gallery* of the Louvre, the saloons of which have an aggregate length of five furlongs, comprises upwards of 2000 works of high rank, almost every school being represented by numerous masterpieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. For the following general review of the most important works, arranged in schools, we are indebted to the pen of *Prof. Anthony Springer*, the eminent German historian of art; and we recommend his sketch, as well as the various incidental notices of particular pictures by Mr. Crowe and other distinguished authorities, to the perusal of the visitor before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested

in the Italian Painters. Among the Early Masters, those of the Florentine School first attract our notice. An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 182; p. 122), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas (No. 179; p. 221) affords an instance of the inveteracy with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna among angels and archangels (No. 221; p. 121); but *Domenico Ghirlandajo's* Salutation, of the year 1491 (No. 1491; p. 118) is not one of his best works. — To the earliest period of *Perugino*, the chief master of the Umbrian school, belongs a round picture of the Madonna with SS. Rose and Catherine, and to his culminating period (1505) the Conflict between Cupid and Chastity (Nos. 426, 429; pp. 116, 122). — The Louvre alsod ossesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus and the Victory of Minerva (Nos. 252, 253; p. 121) mark the transition from mythological to allegorical scenes; then the Madonna della Vittoria, a votive picture in memory of the Battle of the Taro (No. 251; p. 121).

The Great Masters of the Italian School, *Leonardo da Vinci*, *Raphael*, and *Titian*, demand the most careful attention. The most celebrated work of Leonardo in the Louvre is his Mona Lisa (No. 462; p. 118), the portrait of a Florentine lady, the wife of Francesco Giocondo. Leonardo was engaged on this work for four years, and at last left it unfinished. 'Any one desirous of seeing how far Art can succeed in imitating Nature should examine this beautiful head', said Vasari; but the work is so faded that its original effect is not easily imagined. A better preserved work by Leonardo is another portrait of a lady in a red dress with a band on her forehead, supposed to be a portrait of Lucretia Crivelli, the mistress of Lodovico Moro (No. 461; p. 125). The Madonna under the rock (No. 460; p. 124), a composition ascribed to Leonardo, has been somewhat clumsily executed by the brush of a pupil.

No gallery in Europe is so amply supplied with works of Raphael as the Louvre. Even when the doubtful pictures (No. 374. Raphael and his fencing-master; 372, The handsome youth leaning on his hand) are deducted, there remains so complete a series of his works that with their help the student will have no difficulty in tracing the various stages of the master's development. To his earlier period, before he had shaken off the influence of Perugino's school, belong the small pictures of St. George and St. Michael, which he is said to have painted for the Duke of Urbino (Nos. 368, 369; p. 118). A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 362; p. 119), in which pure maternal joy, a favourite motive in Raphael's Madonnas, is expressed with the most lifelike fidelity. To his early Roman period belongs the 'Vierge au Voile' (No. 362; p. 118). His progress in dramatic effect

and in depth and contrast of colouring are exemplified by his large Holy Family and his St. Michael conquering Satan (Nos. 364, 370; pp. 119, 120), two works painted with the aid of his pupils in 1518, by order of Leo X., as a gift for the king and queen of France. The touch of inferior hands, and the haste with which the work was probably executed, serve to account for the unpleasing effect produced by the blackened shadows and the coldness of the lights. A specimen of his best period (1515) is Castiglione's Portrait (No. 371; p. 124), in which we are struck with his consummate skill in modelling, in blending a warm yellow tint with a delicate green, in giving roundness without sudden contrasts, and in lighting without the slightest glare. The portrait of the beautiful Johanna of Arragon, wife of Ascanio Colonna, Constable of Naples (No. 373; p. 123), which has also been much extolled, appears to have been chiefly executed by other hands. By desire of Cardinal Bibbiena, the papal legate in France, the picture was drawn at Naples by *Giulio Romano*, Raphael's pupil, and afterwards painted from memory in the master's studio. The fact of its having been painted without the living model accounts for the hardness of the outlines and the coldness of the colouring. The fresco of God the Father with angels (No. 377; p. 125), removed from the Villa Magliana near Rome, can hardly be appreciated in its present position.

Correggio is fairly well represented in the Louvre by the Marriage of St. Catherine (No. 19; p. 120) and Jupiter and Antiope (No. 30; p. 117; formerly called Venus and a Satyr).

With specimens of TITIAN's works in all his various styles the gallery is admirably provided. His Entombment (No. 446; p. 117) is a work of the most touching pathos and most magic colouring. The Christ at Emmaus (No. 443; p. 124), a favourite scene with the Venetian school, and one which gradually led to the delineation of great and ceremonious banquets, rather approaches the genre style, but is lifelike and pleasing. Very imposing as a study of character is the Christ crowned with thorns, between the executioners (No. 445; p. 124). Among the pictures of the Virgin we may mention the Madonna with the rabbit (No. 440; p. 124), painted in 1530 for the Duke of Mantua. To this beautiful idyl the Holy Family (No. 442; p. 123) forms a companion picture of almost equal excellence. A work over which the master has shed a radiant poetic halo is the Sleeping Antiope approached by Jupiter in the form of a Satyr, while fauns are couching on the outskirts of the wood, a hunter quiets a dog, and in the background the signal of victory is being blown on the horn (No. 449; p. 124). The picture was formerly known as the Venus del Pardo from a palace at Madrid. In all these works the landscape in the background is worthy of examination. In order fully to appreciate Titian's merits as an artist the visitor must not overlook his portraits, painted either for the purpose of embodying his ideal of female beauty, or

for that of displaying his skill in psychological delineation. To the former class belongs the picture known as Titian and his Mistress (No. 452; p. 118), representing a girl arranging her hair in presence of her lover, who is holding the mirror. Most interesting as a study of character is the Portrait of Francis I. (No. 450; p. 123), which is all the more remarkable as the king never sat to the master for it. An admirable portrait of Titian's middle period is the Young man in black, holding a glove in his left hand (No. 454, p. 123; 'L'homme au gant'). Half portrait, half allegory, is the likeness of Alphonso Davalos, Marchese del Vasto, the famous general of Charles V. (No. 451; p. 125). Equipped for departure, he stands beside his wife, a sister of Johanna of Arragon, who sits with a crystal globe in her lap, mourning over his departure, while emblematic figures of Victory, Cupid, and Hymen appear to console her. — By these fine compositions the works of the other Venetian masters are almost entirely eclipsed. The most attractive of them is the Rustic Concert (No. 39; p. 120), attributed to *Giorgione*. The banqueting scenes by *Paolo Veronese*, in a rich, but somewhat materialistic style, are so large that they are not likely to be overlooked (thus No. 95; p. 120).

After having feasted his eyes with the ideal and richly coloured pictures of the South, the visitor will at first be disposed to do but scant justice to the specimens of Northern Art, with which the Louvre is also richly stocked. To the Early German School, which is not very fully represented, belongs a table with four scenes from the life of David, painted by *Sebald Beham* for Archbishop Albert of Mayence (No. 14; p. 130). The portraits of Erasmus of Rotterdam, Archbishop Warham of Canterbury, and Nicholas Kratzer, the astronomer, by the younger *Holbein* (Nos. 125, 207, 206) should also be noticed. — By far the most noteworthy work of the Early Flemish School is *John van Eyck's* Madonna revered by the Chancellor Rollin (No. 162; p. 118). To a considerable altar-piece by *Memling* belong the St. Magdalene and John the Baptist with rich landscape and accessories in the background (Nos. 288, 289; p. 119).

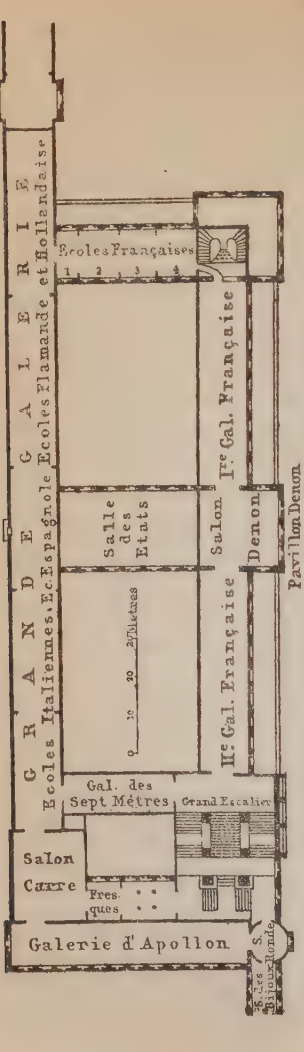
The Late Flemish, or Brabant School is magnificently represented by *Rubens*, of whose works the gallery possesses 21 large scenes from the life of Marie de Médicis (Nos. 433-455; p. 129). However objectionable it may be from a strictly æsthetical point of view to combine portraits with allegory, the spectator will be unable to refrain from admiring these pictures for the freshness of their composition, richness of colouring, and the lifelike vigour of the numerous characters they contain, although their meaning is not always distinctly intelligible. As a painter of ecclesiastical works and of dignified mythological and historical scenes, Rubens may be studied elsewhere as well as in the Louvre, but his Flemish Fair (No. 462; p. 131) in this collection exhibits him to us in an

entirely new light. Of the broad humour and exuberant merriment which characterise his countrymen he was by no means destitute, and no painter has shown himself better acquainted with national customs except *Teniers* alone, who is rather to be regarded as a follower of Rubens in this sphere than the originator of the genre style. So successful, however, were the labours of Teniers, though Louis XIV. utterly despised him, that the fine collection of his works in the Louvre form one of the chief boasts of the gallery.

The Dutch Masters of the 17th cent. can only be thoroughly appreciated on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. Among these are *Rembrandt's* Angel of Tobias, Holy Family at Nazareth, known as the 'Carpenter's Family', Christ at Emmaus, his own portrait with the gold chain (Nos. 404, 410, 407, 412), besides his Bathsheba, or woman bathing (No. 96) added by the La Caze collection (p. 136). To that collection the Louvre is also indebted for two excellent portraits of women by *Ravestein* (Nos. 94, 95), and for the Laughing Girl (No. 65; 'La Bohémienne') by *Frans Hals*. The latter is well calculated to exhibit the broad humour of the master, while his portrait of a woman (No. 66) presents him to us as a most brilliant colourist. *Van der Helst* is also well represented by his Distributors of Prizes (No. 197; p. 128). — The most famous of the genre pictures are: *Terburg's* Officer and Girl (No. 526), *Dow's* Woman selling spices, and particularly his Dropsical Woman (Nos. 123, 121), *Metzu's* Vegetable Market (No. 292), *Jan Steen's* Tavern Festival (No. 500), *Adrian van Ostade's* Village School (No. 370), and an Interior by *P. de Hoogh* (No. 224). — Of the numerous excellent landscapes of the Dutch School it is unnecessary to make any special mention, as the visitor will have no difficulty in making a selection to suit his own taste.

The renown of the Spanish pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed in the masterpieces of *Velasquez* and *Murillo* were known only in limited circles. Since that period the study of Spanish art has become both wider and more profound, and it is now admitted that it can be perfectly estimated in Spain alone. This is especially true with regard to Velasquez, of whose works the Louvre possesses only one eminently good example, the portrait of Philip IV. (No. 552; p. 126). The most famous of Murillo's works in this collection is the 'Conception' (No. 539; p. 117), while the 'Nativity of the Virgin' and the 'Cuisine des Anges' are also admirable specimens of his power.

We now proceed to enumerate the most important works in the order in which they are distributed throughout the various saloons. Our list is necessarily limited to the more interesting and celebrated pictures, to which the traveller who only pays a few short visits to the gallery should specially direct his attention; but it need



hardly be said that there are many other works of high merit, which the discriminating visitor, with command of sufficient leisure, will have no difficulty in discovering for himself. The explanatory and critical remarks are from the pens of several of the most eminent historians of art.

The ****Salon Carré,** like the Tribuna in the Uffizi at Florence, contains the gems of the collection. It is reached by the Grand Staircase (p. 99), and either through the Salle Ronde (p. 134) and the Galerie d'Apollon (p. 134), or through the colonnaded vestibule mentioned at p. 120 and the Salle des Fresques (p. 120). In this saloon and in the following, unless stated to the contrary, we begin *to the right of the entrance* (approaching from the Galerie d'Apollon).

*426. *Pietro Vannucci*, surnamed *Perugino* (d. 1524; Raphael's master), Madonna and Child with angels, St. Rose, and St. Catherine.

An early work, remarkable for clearness of outline, pure and rich brilliance of colour, and soft, pale yellow flesh tone. The forms, however, are lean, and the Infant Christ has an affected appearance.

Crowe & Cavalcaselle.

59. *Gentile Bellini* (d. 1507; Venice), Two portraits of men. — 447. *Nic. Poussin* (d. 1665; p. xxxi), Portrait of himself, painted in 1650, and stated to be in his 56th year.

*100. *Paolo Caliari*, surnamed *Veronese* (d. 1588; Venice), Jupiter hurling thunderbolts against criminals, once a ceiling painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

**446. *Titian* (*Vecellio*, 1477-1575; Venice), Entombment of Christ, painted for the Duke of Mantua about 1523.

'It would be true to say that none of the persons perform all that they seem to promise, and that there is more of symbolism than of absolute reality in the action of every one of them; and yet the impression produced by the picture as a whole is probably much greater than that which we receive on looking at the Borghese altar-piece; and this arises no doubt from a surprising variety in type and expression, a subtle display of light surfaces upon a ground studded with diverse shades of gloom, and a richness of colouring which throws over the whole canvas a mysterious weirdness.' *Crowe & Cavalcaselle, Titian.*

*536. *Herrera* (d. 1656; founder of the School of Seville, the first master of Velasquez), St. Basil expounding his doctrines.

*410. *Rembrandt van Rijn* (1607-69; chief of the Dutch School), Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries, which viewed the Bible as a standard of life in a very different sense from the mediæval church.

**20. *Ant. Allegri*, surnamed *Correggio* (1492?-1534; Parma), Antiope and Jupiter disguised as a satyr, executed in the master's best period, about 1518, for the Duchess of Mantua. — *370. *Adrian van Ostade* (d. 1685; Haarlem), The Schoolmaster, dated 1662, the dramatic force and warm golden tone of which are characteristic of the master's most finished style. — 325. *Guido Reni* (d. 1642; Bologna), Dejanira carried off by the Centaur Nessus.

108. *Clouet* (d. 1572; p. xxx), Portrait of Elizabeth of Austria, wife of Charles IX. of France. — 365. *Raphael* (?), Holy Family, a study. — 434. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan, painted in 1641.

*419. *Rembrandt*, Portrait of a woman, painted, according to Vosmaer, in 1654. — 89. *Phil. de Champaigne* (d. 1674; p. xxxi), Portrait of himself, 1668.

*526. *Ger. Terburg* (d. 1681; Dutch genre painter), A handsome officer sitting in a room with an elegantly dressed girl, to whom he offers money: the heads full of life, admirably drawn, and of a delicately blended silvery tone; one of his finest works.

229. *Sebastian del Piombo* (d. 1547; a Venetian painter, afterwards a pupil of Michael Angelo at Rome), The Salutation, signed Rome, 1521, a very large picture.

*121. *Gerard Dow* (d. 1680; Dutch genre painter), The dropsical woman, his greatest work: a successful composition, in which the grief of the daughter is touchingly pourtrayed; most elaborately finished, although unusually large for this master.

***Bart. Esteban Murillo* (d. 1682; Seville), The Immaculate Conception, one of his greatest works, pervaded with an intense

sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars' (Rev. xii. 1).

*452. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, perhaps Laura Dianti and Duke Alphonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery, to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light and shade that recalls da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' *C. & C.*

82. *Paris Bordone* (d. 1570; a pupil of Titian), Portrait of a man, dated 1540. — *363. *Raffaello Santi* (1483-1520), Madonna with the veil, a picture not mentioned by Vasari, and of doubtful authenticity. — *202. *Dom. Ghirlandajo* (d. 1494; the principal master of the Florentine School before Raphael), The Visitation of Mary, dated 1491.

**462. *Leonardo da Vinci* (1452-1519; the oldest of the three great masters of Italian painting, settled first at Florence, afterwards at Milan, and after 1516 at the court of Francis I. of France), Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, known as 'La Gioconda'.

'The eyes', says *Vasari* (d. 1574), the painter and biographer of artists, 'have the moist radiance which we observe in living persons; the mouth, the lips, the redness of which blends at the corners with the rose tint of the cheeks – this is not colour, but actual living flesh'. These excellences are now concealed by the darkened shades, but the face still delights us with the wonderful charm of its smile.

*42. *Ferd. Bol* (d. 1681; a pupil of Rembrandt), Portrait of a man, dated 1659. — Above, *96. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75.

*543. *Murillo*, Holy Family; the heads, resembling portraits, are not very striking, but the light and the harmonious colouring are of great beauty. — *Annibale Caracci* (d. 1609; Bologna), 121. The Madonna appears to St. Luke and St. Catherine; 123. Mourning for the dead Christ (a so-called 'Pietà').

*162. *Jan van Eyck* (d. 1441; Jan and his brother Hubert were the chiefs of the Old Flemish School), The Chancellor Rollin revering the Virgin, with very numerous figures in the surrounding landscape.

The strong and the weak points of Van Eyck's art are combined in this picture. The figure of the chancellor is admirably faithful to life, contrasting strongly with the commonplace Madonna and the wooden form of the Child.

368. *Raphael*, St. Michael (1504?), with allusions to Dante's Inferno in the accessories of the landscape; more carefully executed

than No. 369, which represents St. George and the dragon, painted in 1506.

*364. *Raphael*, 'Great Holy Family of Francis I.', Rome, 1518.

'This picture is one of the richest and most dramatic compositions of Raphael. In care and uniformity of execution, in fulness and grandeur of the nude, in breadth and delicacy of the drapery, in lightness and freedom of the motions, and in powerful effects of colour, this work approaches most nearly to the Transfiguration in the Vatican'.

Waagen.

*453. *N. Poussin*, Diogenes throwing away his goblet, Rome, 1648. — 87. *Phil. de Champaigne*, Portrait of Cardinal Richelieu. — 232. *Bernardino Luini* (d. after 1530; a pupil of Leonardo da Vinci), Salome with the head of John the Baptist. — 228, 229. *Claude Lorrain* (p. xxxi), Quay, Landscape.

**362. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière', Florence, 1507.

'With the Madonna and Infant Christ, who are represented alone in the simpler and earlier representations of the Madonna, is associated the young St. John. This addition has not only given rise to more varied gestures of infant life, but has enabled the master to form a more regular group. Standing or kneeling at the Madonna's feet are the two children, forming a broad pedestal for the composition, which is easily and naturally completed by the Madonna. This idea was first expressed by sculptors, and afterwards eagerly adopted by Florentine painters, including Raphael, who within two years painted the 'Madonna in the Garden' three times, one of the replicas being now at Vienna'.

Springer. Raphael & Michael Angelo.

*394. *Andrea Solario* (d. about 1530; a pupil of Leonardo da Vinci at Milan), 'Madonna with the green cushion', rich and radiant in colouring, with a beautiful landscape.

254. *Jordaens* (d. 1678; Antwerp), Childhood of Jupiter. — 477. *Rigaud* (d. 1743; p. xxxii), Portrait of Bossuet, the celebrated preacher. — 46. *Giov. Franc. Barbieri*, surnamed *Guercino* (d. 1666; Bologna), Patron saints of the town of Modena.

*288, *289. *Memling*, Mary Magdalene with the box of ointment, and John the Baptist, two gems, delicately finished, and among the most perfect creations of the master. — *208. *Holbein the Younger* (d. 1554; Bâle, afterwards in England), Erasmus of Rotterdam, exceedingly lifelike and admirably executed.

**459. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne; one of the gems of the gallery, with beautiful heads and most expressive features, but somewhat careless in the details.

*37. *Antonello da Messina* (d. 1493; a Sicilian painter, who learned oil painting in Flanders), Portrait of a man, known as the Condottiere, 1475.

*380. *Andrea Vannucchi*, surnamed *del Sarto* (d. 1531; Florence), Holy Family. — 523. *Le Sueur* (d. 1655; p. xxxi), St. Scholastica appearing to St. Benedict.

433. *Peter Paul Rubens* (d. 1640; chief of the School of Antwerp), Tomyris, Queen of the Scythians, causes the head of Cyrus to be dipped in a vessel full of blood.

**95. *Paolo Veronese*, Marriage at Cana, finished in 1563, the largest picture in the collection, 32 ft. long and 21 ft. high, occupying nearly the whole S. wall, a perfect 'symphony in colours'.

Among the figures are numerous portraits. The bride is Eleanor of Austria, the young Queen of France; behind her the court jester; at her side Francis I., with a curious head-dress; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the Emperor Charles V. with the golden fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass viol, and the elder Bassano with a flute.

**19. *Correggio*, Betrothal of St. Catherine, 'with a celestial expression in the faces', says Vasari. — *39. *G. Barbarelli*, surnamed *Giorgione* (d. 1511; Venice). Rustic feast: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape.

*142. *Ant. van Dyck* (d. 1641; a pupil of Rubens), Portrait of Charles I. of England, a work of the most pleasing delicacy of execution and fidelity to nature.

*370. *Raphael*, St. Michael the conqueror of Satan, painted in 1518 for Francis I. of France, a work of sublime poetical character and strikingly sudden in its action, painted partly by Giulio Romano and other pupils (comp. p. 113).

306. *Francesco Raibolini*, surnamed *Francia* (d. 1517; Bologna), Nativity, a beautiful and lovingly executed miniature. — *211. *Holbein the Younger*, Portrait of Anne of Cleves, fourth wife of Henry VIII. of England, a work of the master's later period. — 27. *Michelangelo Amerighi*, surnamed *Caravaggio* (d. 1609; chief of the Naturalistic School of Naples), Portrait of Alof de Vignacourt, grand master of the Maltese Order.

A saloon nearly opposite the Marriage of Cana (see above), and one through which the Salon Carré may also be reached from the Grand Staircase, is the **Salle des Fresques,** containing several frescoes of the Milanese School founded by Leonardo da Vinci, transferred to canvas.

236. *238, *237. *Bern. Luini*, Nativity, Adoration of the Shepherds, and Christ pronouncing a blessing, from Milan. — 234, 235. *Bern. Luini*, Two boys with vine foliage, from the Villa Pallucca near Monza. — From this saloon a colonnade containing a few antiquities leads to the Grand Staircase (p. 99).

We may now leave the Salon Carré by the door at the end opposite the Galerie d'Apollon, and enter the Grande Galerie; but in order to obtain a better chronological survey of the Italian School, it is advisable first to visit the so-called Galerie des Sept Mètres, the first saloon on the right.

The **Galerie des Sept Mètres** (or *des Sept Maîtres*) contains an admirable collection of pictures of the earlier Italian School, particularly by Tuscan masters of the 15th century. — On the right:

*252. *Andrea Mantegna* (d. 1506; founder of the early Lombard Renaissance), Mount Parnassus. — Above: 165. *Paolo Uccello* (d. 1475; Florence), Portraits of Giotto, the painter himself, Donatello, Ant. Manetti, and Fil. Brunelleschi, unfortunately retouched. — 60. *Pupil of Gentile Bellini*, Reception of a Venetian ambassador at Cairo, 1512: a sunny scene, full of characteristic figures. — *156. *Lorenzo di Credi* (d. 1537; Florence), Madonna and saints: an admirable picture, but somewhat affected and formal, and wanting in vigour of expression. — *253. *A. Mantegna*, The vices banished by wisdom, companion to No. 252. — 113. *Vitt. Carpaccio* (d. about 1520; Venice), Preaching of St. Stephen, painted about 1515, unfortunately injured. — *72. *Giov. Ant. Beltraffio* (d. 1516; Milan; a pupil of Leonardo da Vinci), The Madonna of the Casio family, with the poet of that name on the right: the painter's masterpiece according to Vasari. — *251. *Mantegna*, Madonna della Vittoria, one of his last works, painted about 1495 for Giov. Franc. di Gonzaga, Duke of Mantua. — 61. *Giov. Bellini* (?), Madonna and saints. — 78, 79. *Al. Buonvicino*, surnamed *Il Moretto* (d. 1555; Brescia), Four saints. — *250. *Mantegna*, Crucifixion of Christ, from the predella of the altar-piece of S. Zeno at Verona, a grand composition; the holy women full of dramatic life. — 427. *Perugino*, Holy Family, replica of a picture at Vienna. — *221. *Fra Filippo Lippi* (d. 1469; Florence), Madonna with angels and saints; an early work of the master's. — 391. *Luca Signorelli* (d. 1523; of Cortona, a 'precursor of Michael Angelo'), Seven male figures. — *307. *Franc. Francia*, Christ on the Cross. — 290. *Pinturicchio* (d. 1513; an Umbrian painter), Madonna. — 500-514 (most of them hung above the pictures just mentioned). Portraits of celebrated men, painted in the style of Justus van Ghent, from Urbino, where Raphael copied them into his sketch-book (now at Venice). — *166. *P. Uccello*, Battle. — 192. *Giotto* (d. 1396; of Florence; founder of modern painting), St. Francis of Assisi receiving the stigmata; on the predella belonging to the picture are the Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for the Pisans, but unfortunately damaged in the colouring. (The door at the back of this hall leads to a landing of the Grand Staircase; comp. p. 134.)

To the left, beginning from the posterior wall: *199. *Benozzo Gozzoli* (d. 1498; a Tuscan painter), Triumph of St. Thomas Aquinas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory is the celebrated theologian between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne; below, an ecclesiastical assembly with Pope Alexander IV.

*183. *S. Botticelli*, Madonna and Child, at once profoundly earnest in sentiment and lifelike. — 308. *Fr. Francia*, Madonna

and Child. — 157. *Lorenzo di Credi*, Christ appearing to Mary Magdalene as the gardener. — *182. *Fra Angelico da Fiesole*, Coronation of Mary, with accessories, extolled by Vasari, but much retouched; the faces of the saints, however, still show the merit of the work. — 428. *Perugino*, Young St. Paul. — *396. *A. Solario*, Crucifixion of Christ, dated 1503, full of expression and very skilfully composed. — 403. *Lo Spagna* (d. 1529; a pupil of Perugino and imitator of Raphael), Nativity of Christ. — *389. *Signorelli*, Nativity of Mary, beautifully grouped, dignified, and harmonious. — 158. *Lor. di Credi*, Annunciation, a reduced replica of a picture at Florence ascribed to Leonardo. — 154. *Lor. Costa* (d. 1535; Ferrara), Court of the Muses held by Isabella d'Este, Duchess of Mantua, an attractive allegory. — 152. *Cima da Conegliano* (d. about 1517; Venice), Madonna and Child, with St. John and Mary Magdalene, richly coloured. — *429. *Perugino*, Conflict between Cupid and Chastity; the visitor should compare this work with the similar scenes by Lorenzo Costa (No. 154) and Mantegna (Nos. 252, 253, opposite). — 390. *Signorelli*, Adoration of the Magi.

The ***Grande Galerie**, though 412 yds. in length, does not occupy the whole of the wing adjoining the Seine, there being beyond it the large *Nouvelle Salle des Etats*, to which the public are not admitted. This gallery contains the remaining pictures of the Italian, Spanish, German, and Netherlandish Schools, with the exception of a few belonging to the last two which are exhibited in the supplementary saloons on the second floor.

I. Section. High Renaissance Italian Masters.

On the right: 412, 413. *Benvenuto Tisio*, surnamed *Garofalo* (d. 1559; Ferrara), Circumcision of Christ, Holy Family. — *16. *Albertinelli* (d. 1515; Florence), Madonna and Child with SS. Jerome and Zenobius, dated 1507, a fine work. — 415. *Garofalo*, Infant Christ asleep, painted under Raphael's influence, but rather affected in style. — 466. *School of Leonardo da Vinci*, Portrait of a woman. — 416. *Garofalo*, Madonna and Child, a reduced replica of a picture at Dresden. — *293. *Giulio Pippi*, surnamed *Romano* (d. 1546; Raphael's greatest pupil), Triumph of Titus and Vespasian, composed in the style of the ancient reliefs on the Arch of Titus at Rome. — 397. *Solario*, Head of John the Baptist, dated 1507, of somewhat superficial merit. — 378. *After Raphael*, Madonna of Loreto (original lost). — *294. *Giulio Romano*, Venus and Vulcan. — 464. Copy of Leonardo da Vinci's Last Supper (the Milan fresco), probably by his pupil *Marco da Oggiono*, two-thirds of the size of the original. — 448. *Titian* (or *Schiavone?*), Council of Trent. — *227. *Lorenzo Lotto* (d. 1554; a pupil of Giov. Bellini at Venice), St. Jerome in the desert, dated 1500. The landscape breathes the poetry of solitude, of which the saint is the living

counterpart. — 17. *Albertinelli*, Christ appearing to Mary Magdalene ('Noli me tangere'). — *379. *Andrea del Sarto*, Caritas, signed 1518, somewhat recalling Michael Angelo's style of composition, injured in the colouring. — *274. *Palma Vecchio* (d. 1528; pupil of Giov. Bellini at Venice), Adoration of the Shepherds: the figures resembling portraits, exuberantly natural, while the Madonna is a model of graceful animation (*C.*). — 295. *Giulio Romano*, Portrait of himself. — *336. *Tintoretto* (d. 1594; a pupil of Titian), Paradise. — 463. *Leonardo da Vinci* (study?), Bacchus, originally composed as John the Baptist in the desert. — 442. *Titian* (study?), Holy Family. — *373. *Raphael* and *Giulio Romano*, Portrait of Johanna of Arragon, painted in 1518, the head only, according to Vasari, having been painted by Raphael (comp. p. 113). — 93. *P. Veronese*, Holy Family. — *102. *P. Veronese*, St. Mark and the three cardinal Virtues (Faith, Hope, and Charity), a ceiling painting from the palace of the doges at Venice. — Above: *168. *Dosso Dossi* (d. 1542; Ferrara), St. Jerome, an early work, richly coloured. — *367. *Raphael*, St. Margaret, painted, according to Vasari, almost entirely by Giulio Romano.

458. *Leonardo da Vinci*, John the Baptist, with an enthusiastic, ecstatic expression of countenance. — 101. *Paolo Veronese*, Portrait of a young mother. — *230. *Luini*, Holy Family. — *73. *Bonifazio* (Venetian School), Raising of Lazarus.

*450. *Titian*, Portrait of Francis I. of France, painted about the year 1530 from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. — *441. *Titian*, Holy Family. — 437. *Giorgio Vasari* (d. 1574; the biographer of artists), The Salutation. — 456. *Titian* (?), Portrait. — 98. *Paolo Veronese*, Golgotha. — 90. *Paolo Veronese*, Lot's daughters fleeing from Sodom. — 91. *Paolo Veronese*, Susanna in the bath. — 439. *Titian*, Madonna and Child, with saints. — Between the columns: 333. *Daniele da Volterra* (d. 1566; a pupil of Michael Angelo), David beheading Goliath, forced and exaggerated (painted on both sides).

Left wall, beginning again from the entrance: —

393. *Signorelli*, Four life-size figures. — 74. *Bonifazio*, Holy Family. — 292. *G. Romano*, Madonna and Child with St. John. — 352. *Rosso Rossi* (d. 1541; Florence), Vocal contest of the Muses and the daughters of King Pierus. — 177. *Gaudenzio Ferrari* (d. 1550; Piedmont), St. Paul, dated 1543. — *374. *Raphael* (?), Two male portraits, erroneously called Raphael and his fencing-master. — *465. *School of Leonardo da Vinci*, Madonna with the scales, painted, according to Mündler, by *Cesare da Sesto*.

*454. *Titian*, Young man in black with gloves or 'L'homme au gant', an admirable portrait of the master's middle period. Comp. p. 114.

*453. *Titian*, Portrait of a man in black, resembling No. 454, and painted at the same period.

**449. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 113.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand ... The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.'
C. & C.

*57. *Fra Bartolommeo* (d. 1517; a friend of Raphael's at Florence), Madonna enthroned, with saints, signed 1511.

Christ gives the ring to the kneeling Catherine of Siena. This charming idea, rendered with Leonardesque elegance, conveys a sense of great affection and veneration towards Christ on the part of his mother, expressed chiefly by movements emulating those of the Bella Giardiniera in softness.
C. & C.

*228. *Lor. Lotto*, Holy Family. — **443. *Titian*, Christ and the two disciples at the Supper of Emmaus, painted about 1547.

A genre picture in monumental setting, a mixture of the commonplace and the sublime, forming a kind of precursor to that naive and piquant mode of rendering the sacred narrative which was afterwards rendered almost classical by Paolo Veronese. *C. & C.*

291. *Giulio Romano*, Nativity of Christ, painted as an altarpiece for S. Andrea at Mantua.

*460. *Leonardo da Vinci*, Holy Family, known as 'La Vierge aux Rochers', a work of the highest merit, but perhaps executed by a pupil. — 75. *Bonifazio*, Madonna with SS. Agnes and Catherine. — *99. *Paolo Veronese*, Christ and the disciples at Emmaus; the subsidiary figures the most attractive. — 366. *After Raphael*, John in the desert.

**445. *Titian*, Christ crowned with thorns, painted about 1560.

The pictures of this period show various allusions to antiquity. Titian seems to have been specially interested in the Laocoon. The impression produced on him by that work is most worthily utilised in the chief figure in his 'Crowning with thorns', although the master's efforts to attain fidelity to nature have led him into exaggerations foreign to antiquity. — 'Strangely enough, though warm and golden in general tone, the picture has less variety and more uniformity of colour than usual.'
C. & C.

*371. *Raphael*, Portrait of Count Castiglione, a poem regarding which still exists, painted about 1516, with masterly management of the different shades of colour. Comp. p. 113.

*56. *Fra Bartolommeo*, Annunciation, dated 1515. — *372. *Raphael*, Portrait of a young man, painted after 1515. — 97. *Paolo Veronese*, The route to Golgotha, unfinished. — 92. *Paolo Veronese*, Esther fainting at the sight of the wrathful Ahasuerus, very lifelike and dramatic.

*440. *Titian*, 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530.

'A masterpiece in which Titian substitutes for the wilds of Bethlehem the lovely scenery of the Isonzo and Tagliamento. He represents the Virgin seated on the grass with her hand on a white rabbit, and St. Ca-

therine by her side stooping with the infant Christ: a charming group in the corner of a landscape, — a group on which all the light of the picture is concentrated, whilst the broad expanse behind with the wooded farmstead in its right, the distant village, the chain of hills, and the far off mountains lost in blue haze, lies dormant under the shade of a summer cloud. St. Catherine and the Virgin are both portraits.'
C. & C.

*461. *Leonardo da Vinci*, Female portrait.

'It was formerly, without any authority, called *La Belle Féronnière* (a mistress of Francis I.), but is probably the portrait of *Lucrezia Crivelli*, the mistress of Ludovico Sforza, and must therefore have been painted at Milan. The figure is remarkable for its graceful and noble bearing, and attractive owing to the gentle tinge of melancholy which pervades the features.' *Kugler.*

*451. *Titian*, Allegory, painted for Alphonso Davalos, Marchese del Vasto, representing that general taking leave of his wife when summoned by the emperor to Vienna in 1532 to fight against the Turks (see also p. 114).

'As an allegorical creation and as a work of a potent master of colour, Titian's canvas is one of the most entrancing that was ever created. There is such perfect sweetness of tone, such a rich strain of harmony in tints, such a solemn technical mastery — that we can do no more than look on and wonder.' *C. & C.*

*447. *Titian*, St. Jerome, of great breadth of handling and richness of colour, indicating the period about 1533. — *455. *Titian* (?), Portrait of a man, more in Pordenone's style. — 88. *John of Calcar* (d. 1546; a pupil of Titian), Portrait of a man, dated 1540.

II. Section. Italian Academic School of Bologna (Eclectics) and Naturalistic School of Naples. — Spanish School.

On the right: 132. *Annibale Caracci* (d. 1609; founder of the academy at Bologna), Diana discovering Callisto's frailty. — 342. *Salvator Rosa* (d. 1673; Naples), Tobias with the angel. — *320. *Guido Reni* (d. 1642; Bologna), Mary Magdalene, one of the most beautiful works of its class. — 356. *Sassoferrato* (d. 1685), Assumption of Mary. — 327. *Guido Reni*, Rape of Helen, theatrical. — 12. *Albani* (d. 1660; Bologna), Venus and Adonis.

377. *Raphael* (?), God the Father and two angels, frescoes removed from the Villa Magliana near Rome, purchased in 1873 for the extravagant sum of 206,500 fr. (8260*l.*). — 411. *Tiepolo* (d. 1769; Venice), Eucharist.

557. *Franc. Zurbaran* (d. 1662; Seville), St. Apollonia. — *546. *Murillo*, Miracle of S. Diego, known as the 'Cuisine des Anges', representing a legend of a poor monastery in Spain being provided with food by angels.

Left wall, beginning from the entrance: *119. *Ann. Caracci*, Mary and the Child, to whom St. Joseph is giving cherries, or 'La Vierge aux Cerises'. — *316. *G. Reni*, Peter receiving the keys of heaven. — 478. *Dom. Zampieri*, surnamed *Domenichino* (d. 1641; Bologna), Rinaldo and Armida, from Tasso. — 24. *Cara-*

vaggio, Death of Mary, painted for a church in Rome, which declined to receive it. — *311. *G. Reni*, Annunciation. — 106. *Canaletto* (d. 1768; Venice), The Grand Canal with the church of S. Maria della Salute at Venice.

*343. *Salvator Rosa*, Samuel, Saul, and the witch of Endor, a wild and fantastic composition. — *344. *Salv. Rosa*, Cavalry battle. — *474. *Domenichino*, St. Cecilia. — 549. *Jos. Ribera*, surnamed *Lo Spagnoletto* (d. 1656; a Spaniard, afterwards at Naples), Entombment of Christ.

*552. *Don Diego Velasquez de Silva* (d. 1660; Madrid), Portrait of Philip IV. of Spain, in a simple but majestic style. — *554. *Velasquez*, Thirteen portrait figures, that on the extreme left being Velasquez himself, next to whom is Murillo. — *551. *Velasquez*, The Infanta Maria Margaretha. — **540. *Murillo*, Nativity of the Virgin, with exquisitely blended colours. — 25. *Caravaggio*, The fortune teller.

III. Section. Spanish School.

On the right: *556. *Zurbaran*, Funeral of a bishop. — 548. *Ribera*, Adoration of the Shepherds. — *555. *Zurbaran*, Conference of St. Peter of Nola and St. Raymond of Pegnafort.

On the left: *553. *Velasquez*, Portrait of a priest of Toledo, dated 1633. — 544, 545. *Murillo*, Christ in Gethsemane, and Christ scourged, painted on marble. — *547. *Murillo*, Beggar-boy 'cherchant à détruire ce qui l'incommode': the intent expression is full of life and the light admirable. — *538. *Murillo*, Madonna in the moon, with worshippers on the left. — 542. *Murillo*, Madonna with the rosary, of his earlier period.

IV. Section. German and Netherlandish Schools.

On the right: 595. *School of Memling*, Annunciation. — 278. *Mabuse* (d. 1532), Madonna and Child. — Without a number: **Albert Dürer* (d. 1528; Nuremberg), Portrait, dated 1520. — 277. *Mabuse*, Carondelet, chancellor of the Netherlands. — *209. *Holbein the Younger*, Portrait of a man. — Below, without a number: *Roger van der Weyden* (d. 1529; Brussels), Mourning for Christ. — 564. *Mich. Wohlgemuth* (d. 1519; Nuremberg; master of Dürer), Christ before Pilate, signed WO. — *210. *Holbein*, Portrait of Sir Thomas More, the English chancellor, a small and spirited picture, probably painted soon after the painter's arrival in England (1526). — 249. *Karel Dujardin* (d. 1678; Dutch genre painter), Landscape. — *109. *Alb. Cuyp* (1605-72; of Dordrecht, one of the chiefs of the Dutch school), Harbour. — *151. *Ant. van Dyck*, Portrait of the Duke of Richmond. — *181. *Jan van Goijen* (d. 1656; Leyden), River scene, dated 1647. — 497. *Frans Snyders* (d. 1657; Antwerp), Wild-boar hunt. — 178. *Jan. Fyt* (17th cent.; Antwerp),

Dead game. — 5. *Ludolf Bakhuizen* (d. 1709; Amsterdam), Dutch ships of war. — 574. *Phil. Wouwerman* (d. 1668; Haarlem), Riders in front of a tavern. — *520. *David Teniers the Younger* (d. 1694; Antwerp), Heron-hawking, with Archduke Leopold on horseback on the right. — 287. *Jan van der Meer of Haarlem* (17th cent.), Scene at a tavern door. — 251. *Jac. Jordaens* (d. 1678; Antwerp), Christ driving the money-changers out of the Temple. — 415. *Rembrandt*, Portrait of himself, dated 1660, showing the master weighed down by adversity, with grey hair and deeply wrinkled forehead. — 354. *Aart van der Neer* (d. about 1691; Amsterdam), Canal at sunset. — 516. *Teniers*, Tavern by a brook. — 396. *Frans Pourbus the Younger* (d. 1662; Antwerp), Portrait of Marie de Médicis. — *465. *Rubens*, Landscape with shepherds. — The large pictures by Rubens higher up will be afterwards noticed in a single group.

295. *Gabr. Metzu*, The chemist. — 374. *Adr. van Ostade*, The smoker. — 486. *Pieter Slingelandt* (d. 1691), The family, one of the finest works of the master, who is said to have worked at the collars and cuffs of the boy for a whole month.

*143. *A. van Dyck*, The children of Charles I. of England, a sketch for the picture at Kensington. — 134. *Jan le Duc* (Hague), Interior of a guard-house, his principal work. — 24. *Nic. Berchem* (d. 1683; Haarlem), Landscape with cattle. — 248. *Dujardin*, The grey horse, evening light. — 247. *Dujardin*, Landscape with figures. — 474. *Jac. van Ruisdael* (d. 1681; Haarlem; the most celebrated Dutch landscape-painter), Landscape. — *377. *Isaac van Ostade* (d. about 1654), Vehicle in a village street. — 429. *Rubens*, Madonna and Child in a wreath of flowers, which last are by a different hand. — 521. *Teniers*, Smokers. — 129. *Ger. Dow*, Reading the Bible, an extremely attractive, peaceful, domestic scene. — *246, *245. *Dujardin*, Cattle pasturing, Landscape with cattle. — 123, *Ger. Dow*, Trumpeter. — Farther on —

To the left, and turning in the opposite direction: — 223. *Pieter de Hoogh* (pupil of Rembrandt), Court-yard and porch by sunset. — *539. *Adr. van de Velde* (d. 1672; Amsterdam), Cattle on the bank of a canal, by evening light. — *41. *Ferd. Bol*, Portrait of a mathematician. — *192. *Jan Dav. de Heem* (d. 1674; Utrecht), Fruit and pottery. — *528. *G. Terburg*, The concert, a pleasing scene. — *555. *Aart van der Neer*, Village scene by moonrise. — 399. *Paul Potter* (d. 1664; Amsterdam), Horses by a hut, dated 1647. — 324. *Frans van Mieris* (d. 1681), Two ladies at tea. — *152. *Van Dyck*, Portrait of himself. — *463. *Rubens*, Tournament in front of a fortress by sunset, a spirited sketch. — 147. *Van Dyck*, Portrait of François de Moncade. — *47. *Adrian Brouwer* (d. 1640; Haarlem), Interior of a tavern. — 514. *Teniers*, Temptation of St. Anthony. — *511. *Teniers*, Peter's Denial; among the soldiers at the table is the artist himself. — *513. *Teniers*,

The works of mercy. — 138. *Van Dyck*, Pietà, a sketch for an altar-piece at Antwerp. — *205. *Meindert Hobbema* (d. about 1670; Amsterdam), Forest landscape.

**404. *Rembrandt*, Family of Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro. — *376. *Isaac van Ostade*, Vehicle in a village-street.

**407. *Rembrandt*, The Supper of Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow. (Vosmaer.)

*172. *Govaert Flinck* (d. 1660; Amsterdam), Portrait of a girl. — 567. *Phil. Wouwerman* (d. 1668; Haarlem), Starting for the hunt. — *375. *Adr. van Ostade*, A drinker. — *417. *Rembrandt*, Portrait of a young man, dated 1658. — 542. *Will. van de Velde* (d. 1607; Amsterdam and London), Harbour. — *123. *Ger. Dow*, Woman selling spices behind a counter. — *197. *Bart. van der Helst* (1670; Amsterdam), Four directors of a guild of riflemen awarding the prize to the victor. — 125. *Ger. Dow*, Cook. — 529. *Ger. Terburg*, Ecclesiastical assembly, an excellent sketch. — *526. *Adr. van de Velde*, Prince of Orange on the beach at Scheveningen. — 126. *Ger. Dow*, Girl with a cock at a window. — 569. *Phil. Wouwerman*, Stag hunt. — *224. *Pieter de Hoogh*, Two ladies and cavaliers in a room, with admirable rendering of sunshine. — 19. *Nic. Berchem*, Cattle wading through a ford, of the master's happiest period. — 130. *Ger. Dow*, Portrait of himself. — *128. *Ger. Dow*, The dentist.

**Rubens*, Portrait of a lady of the Boonen family. — 394, 395. *Fr. Pourbus the Younger*, Two portraits of Henri IV. of France. — 369. *Adr. van Ostade*, The painter's own family, one of his principal works. — *412. *Rembrandt*, Portrait of himself in 1633. — *425. *Rubens*, Lot's flight, dated 1625. — 518. *Teniers*, Tavern with card-players. — *472. *Jac. van Ruisdael*, Landscape. — 512. *Teniers*, The prodigal son. — *414. *Rembrandt*, Portrait of himself, dated 1637. — *458. *Rubens*, Portrait of Baron de Vicq, ambassador of the Netherlands at the French court. — 60. *Jan Brueghel*, nicknamed *Velvet Brueghel* (d. 1625; Antwerp), Battle of Arbela. — 136. *Van Dyck*, Madonna and Child with SS. Magdalene, David, and John the Baptist. — *207. *Holbein*, Portrait of William Warham, Archbishop of Canterbury, at the age of seventy, dated 1528. — 98. *Lucas Cranach*, Venus, dated 1529. — *206. *Holbein*, Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, the finest Holbein in the Louvre. — Without a number: *Flemish School*, Resurrection of Christ, Ascension, and St. Sebastian. — 212. *Holbein*, Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at

Florence. — Without a number: **Quentin Massys* (d. 1565; Antwerp), Christ imparting a blessing.

We now proceed to examine the series of large ***Paintings by Rubens* (Nos. 434-457), beginning on the same side, a little higher up. Marie de Médicis, widow of Henri IV., for a time regent for her son Louis XIII., and afterwards exiled, returned to France in 1620, and resolved to embellish her Luxembourg Palace with paintings on a very extensive scale. Rubens, to whom the task was entrusted, came to Paris in 1621, where he painted the sketches (eighteen of which are now at Munich), after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The scenes are as follows: — 434. The three Fates spin the fortunes of Marie de Médicis. — 435. Birth of Marie (1575, at Florence); Lucina, the goddess of births, is present with her torch; Florentia, the goddess of the city, holds the new-born infant; on the right is the river-god of the Arno. — 436. Her education, in which Minerva, Apollo, and Mercury take part; on the right are the Graces. — *437. Amor shows the princess the portrait of Henri IV.; above are Jupiter and Juno; beside the King appears Gallia. — 438. The nuptials; the Grand Duke Ferdinand of Tuscany acts as proxy for his niece's husband. — 439. The queen lands at Marseilles. — 440. Wedding festival at Lyons; Henri IV. in the character of Jupiter, and Marie de Médicis in that of Juno. — 441. Birth of Louis XIII.; behind the queen is Fortuna; the infant is in the arms of the genius of Health. — 442. Henri IV., starting on his campaign against Germany (1610), entrusts the queen with the regency. — *443. Coronation of the queen by Cardinal de Joyeuse at St. Denis; the king is observed in a gallery above. — *444. Apotheosis of Henri IV.; below are Victoria, in a yellow robe, and Bellona with a trophy; on the right is enthroned the mourning queen between Minerva and Wisdom; at her feet are Gallia and attendants. — *445. Regency of the queen under the protection of Olympus; Mars, Apollo (a copy of the antique Belvedere), and Minerva drive away the hostile powers; Juno and Jupiter cause the chariot of France to be drawn by gentle doves. — 446. The queen in the field during the civil war; she is crowned by Victoria. — 447. Treaty between France (on the right) and Spain (left); princesses of the allied courts are mutually destined to marry the heirs to the two thrones. — *448. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Stupidity. — *449. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII. on his majority. — 450. Flight of the queen (1619). — 451. Mercury presents himself to the queen as a messenger of peace. — 452. The queen

is conducted into the temple of peace. — *453. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion. — *454. The god of time b ings the truth to light; above is the king giving his mother a chaplet of peace. (Below are the sketches.) — 457. Portrait of the queen. — 456. (at the beginning of the whole series) Portrait of Marie's mother, Johanna of Austria, Grand Duchess of Tuscany. — 455. (opposite) Portrait of her father, Grand Duke Francis.

V. Section.

In the centre: *14 *Hans Sebald Beham* (d. 1550; Nuremberg; pupil of Dürer), History of David, dated 1534, with the armorial bearings of Albert of Brandenburg, Archbishop of Mayence.

VI. Section. Netherl ndish Schools.

On the right: *400. *Paul Potter*, Cows pasturing, very highly finished. — 430. *Rubens*, Flight to Egypt. — 94. *Phil. de Champaigne*, Portraits of the architects Mansart and Perrault (in grisaille), dated 1656. — 490. *Snyders*, The animals of Noah's ark. — *515. *Teniers*, Rustic festival. — 416. *Rembrandt*, Portrait of an old man, dated 163. — *527. *Terburg*, The music lesson, a charming work. — *413. *Rembrandt*, Portrait of himself, dated 1634. — 83. *Phil. de Champaigne*, Invalid daughter of the painter, a nun in the convent of Port-Royal (p. xxxi), a votive picture in memory of her recovery. — 103. *Caspar de Craeyer* (d. 1669; Antwerp), Equestrian portrait of Archduke Ferdinand of Austria, governor of the Netherlands. — *371. *Adr. van Ostade*, Fish-dealers. — 141. *Van Dyck*, Rinaldo and Armida (a copy?). — *555. *Jan Weenix* (d. 1719; Amsterdam), Dead game, one of his principal works. — 411. *Rembrandt*, Venus and Amor, a portrait picture, of his earlier period. — 432. *Rubens*, Triumph of Religion. — Opposite: 426. *Rubens*, Elijah in the desert fed by an angel, painted in Spain as a pattern for tapestry. — 168. *Jan Fictoor* (a pupil of Rembrandt), Isaac blessing Jacob. — 169. *Fictoor*, Girl at a window. — 406. *Rembrandt*, St. Matthew, dated 1661. — 257. *Jordaens*, Portrait of the Dutch admiral De Ruyter. — *193. *Jan Davidsz de Heem*, Fruit and plate on a table. — 296. *Metzu*, Woman with a pitcher. — 297. *Metzu*, Woman peeling apples. — *146. *Van Dyck*, Portrait of the Marquis d'Aytona, the Spanish commander-in-chief in the Netherlands. — *459. *Rubens*, Portrait of Elizabeth of France, Queen of Spain and daughter of Henri IV. — *460. *Rubens*, Portrait of Helena Fourment, his second wife, with his two children, strikingly effective, though sketchy. — *27. *Berchem*, Italian landscape. — 150. *Van Dyck*, Portrait of Richardot, president of the council at Brussels, with his son.

On the left, beginning from the other end: *190. *Frans Hals* (d. 1666; Haarlem), Portrait of Descartes, the celebrated philosopher. — *292. *Metzu*, Vegetable market at Amsterdam, one of

his chief works. — *554. *Jan Weenix*, Dead hare. — Without a number: **Meindert Hobbema*, Mills. — 493. *Snyders*, Fish-market. — 314. *Van der Meulen*, Louis XIV. stag hunting, with Fontainebleau in the background. — *470. *J. van Ruisdael*, River in a wood, with figures by *Berchem*, an important work of the master's best period. — *149. *Van Dyck*, Portrait of a lady and her daughter. — *106. *A. Cuyp*, The ride. — 171. *G. Flinck*, Message to the shepherds. — 256. *Jordaens*, Music after the repast. — 255. *Jordaens*, Feast of Epiphany. — *105. *A. Cuyp*, Two riders. — 148. *Van Dyck*, Portrait of a man and a girl. — *104. *A. Cuyp*, Cows grazing, one of his best works. — 427. *Rubens*, Adoration of the Magi, painted about 1612. — 304. *Van der Meulen*, View of Arras; in the foreground Maria Theresa in a carriage, behind which are Louis XIV. and his train on horseback. — 467. *Rubens*, Diogenes with the lantern (study). — 154. *Van Dyck*, Portrait of a man. — *372. *Adr. van Ostade*, Interior of a cottage, with admirable chiaroscuro. — *541. *Adr. van de Velde*, Frozen canal with skaters. — 418. *Rembrandt*, Portrait of a man. — 537. *Adr. van de Velde*, Landscape with cattle. — 428. *Rubens*, Madonna and angels. — *145. *Van Dyck*, Portrait of Isabella of Austria, Regent of the Netherlands, as a Clarissine nun. — *182. *Jan van Goyen*, Canal with barges, dated 1647.

VII. Section. Netherlandish Schools.

On the right: *462. *Rubens*, Rustic merry-making (comp. p. 114). — 579. *Wynants*, Outskirts of a forest, with cattle and figures by *Adr. van de Velde*, one of the master's chief works. — 198, 199. *Van der Helst*, Portraits. — *464. *Rubens*, Landscape, partially veiled in mist, with a bird-snarer to the left in the foreground. — *359, 358. *Caspar Netscher* (d. 1684; Hague), Lesson on the bass viol, and Singing lesson. — 183. *Jan van Goyen*, Town on a river. — 243. *Dujardin*, Quack, with a Roman landscape. — *473. *J. van Ruisdael*, Mountain landscape, with a sunbeam shining through the parting clouds; figures by *Ph. Wouwerman*: poetically rendered, and masterly in its silvery, greenish-grey tone. — 519. *Teniers*, Outside of a tavern. — *144. *Van Dyck*, Portrait of Duke Charles Louis I. of Bavaria (full face) and his brother Rupert, Duke of Cumberland. — 218, 219. *Honthorst* (d. about 1666; Utrecht), Portraits of the same persons. — Without a number: *Potter*, Grey horse, dated 1653. — *294. *Metzu*, Music lesson.

To the left, beginning at the other end: *137. *Van Dyck*, Madonna and donors. — *580. *Wynants*, Landscape with figures by *Adr. van de Velde*. — *408, *409. *Rembrandt*, Two philosophers in profound meditation, dated 1633. — *500. *Jan Steen* (d. 1679; Leyden), Roysterers, dated 1674; a most humorous and joyful scene, full of happy motives. — 378. *Isaac van Ostade*, Frozen

canal. — 538. *Adr. van de Velde*, Landscape with cattle. — *471. *J. van Ruisdael*, Stormy sea on the Dutch coast; a work of marvellous poetry, most striking effect, and singularly masterly treatment. — 431. *Rubens*, Christ on the cross.

*405. *Rembrandt*, The good Samaritan, dated 1648; in the foreground the inn with the Samaritan and the hostess; farther back are two men carrying the wounded Levite; evening-light; altogether less happy than the master's other works of the same kind. — Without a number: **Jan Vermeer*, usually known as *Van der Meer of Delft* (17th cent.), Girl working. — 139. *Van Dyck*, St. Sebastian with angels.

We now return to the nearest door, and on the left enter the—

French School. The works in the first rooms are chiefly of historical interest (comp. Introd., p. xxx). The first three are devoted to masters before the reign of Louis XIV.

I. Room. Ancient pictures. Among others, the Death of Christ and several saints on a golden ground. A series of portraits (Charles IX. of France, etc.) by *François Clouet*, surnamed *Janet* (d. 1572), and his pupils. Last Judgment, by *J. Cousin* (d. 1589). — II. Room. *Twenty-two pictures by *Eustache Le Sueur* (d. 1655). illustrating the life of St. Bruno, the finest being No. 546, Death of the saint. — III. Room. Mythological scenes, chiefly by *LeSueur*. — IV. Room. Fifteen sea-ports of France by *Joseph Vernet* (d. 1789).

Traversing a corridor, we next reach a long hall chiefly containing French works of the 17th cent., many of which deserve notice.

I. French Gallery. On the right —

65. *Ch. Le Brun* (p. xxxi), Martyrdom of St. Stephen. — *517. *Le Sueur*, Bearing of the Cross. — *Nicolas Poussin* (p. xxxi), 443. Triumph of Flora; *421. The Philistines struck with the pestilence; *420. The Israelites gathering manna in the wilderness; 435. Rape of the Sabine women; *417. Finding of Moses; 452. Landscape, with Orpheus and Eurydice. — *298. *J. Jouvenet* (d. 1717), Raising of Lazarus. — *521. *Le Sueur*, Preaching of St. Paul at Ephesus. — *222, 221. *Claude Lorrain* (p. xxxi), Harbour at sunset; Village festival. — 437. *Poussin*, Rescue of the young Pyrrhus. — 297. *Jouvenet*, The miraculous draught of fishes. — 224. *Claude Lorrain*, David anointed by Samuel. — 496. *Santerre* (d. 1717), Susanna in the bath. — *422. *Poussin*, Judgment of Solomon. — 226. *Claude Lorrain*, Sea-port. — *Poussin*, *415. Eliezer and Rebecca; 450. Autumn, or the Grapes of the Promised Land; 433. Vision of St. Paul; 451. Winter, or the Deluge. — 300. *Jouvenet*, Christ in the house of Simon the Pharisee. — *219, 220. *Claude Lorrain*, Harbour at sunrise; View of the Campo Vaccino at Rome. — 476. *Rigaud* (d. 1743), Philip V. of Spain. — *445. *Poussin*, Shepherds of Arcadia (p. xxxi). —

*349. *Mignard* (d. 1695), The Virgin with a bunch of grapes ('la Vierge à la grappe'). — *475. *Rigaud*, Louis XIV. — 416, 432. *Poussin*, Finding of Moses; John baptising in the Jordan. — 299. *Jouvenet*, Christ driving the dealers out of the Temple. — 320. *Largillière* (d. 1746), Portrait of Lebrun.

We traverse the gallery once more, and enter a lofty saloon with vaulted ceiling, called the —

SALON DENON, which contains four large paintings by *Ch. Le Brun*: 70. Crossing of the Granicus, *71. Battle of Arbela, 73. Alexander and Porus, 74. Alexander entering Babylon. Also five mythological works by *Boucher* (d. 1770). The four lunettes of the ceiling are adorned with paintings by *Ch. Müller* illustrative of the history of art in France: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. beginning the Louvre, Napoleon I. ordering its completion.

On the right is the old *Salle des Etats* (now closed), where the Chambers used to the formally opened by Napoleon III.— We next enter the —

II. FRENCH GALLERY, containing works of the 18th and 19th centuries. On the right —

168. *Desportes* (d. 1743), Hounds. — 267. *Greuze* (p. xxxiii), Study of a girl. — *99. *Chardin* (p. xxxii), Saying grace. — 387. *Oudry* (d. 1785), Wolf hunt. — *98. *Chardin*, The industrious mother. — 266. *Greuze*, Girl. — 329. *C. van Loo* (d. 1765), Huntsmen resting. — 86. *Mme. Lebrun* (d. 1842), Portrait of J. Vernet, the painter of sea-pieces. — 28, 29. *Fr. Boucher* (p. xxxii), Pastoral scenes. — 609. *Joseph Vernet*, Morning or the Take of fishes, Midday or the storm. — 24. *Boucher*, Diana leaving her bath. — 264. *Greuze*, Portrait of himself. — *262, *261. *Greuze*, Return of the Prodigal son; The father's curse. — 208. *Fragonard* (p. xxxii), The priest Corresus sacrificing himself instead of Callirrhoë. — *263. *Greuze*, The broken pitcher, the most popular of the painter's works. — 330. *C. van Loo*, Portrait of Maria Leszinska, queen of Louis XV. — *82. *Mme. Lebrun*, Portrait of herself and daughter. — 457. *Prudhon* (p. xxxiii), Crucifixion. — *260 *Greuze*, The marriage contract, the artist's masterpiece. — 276. *Gros* (p. xxxiii), Francis I. and Charles V. visiting the tombs in the church of St. Denis. — 154. *David* (p. xxxiii), Paris and Helen. — 281. *Guérin* (p. xxxiii), Æneas and Dido. — 499. *Sigalon*, The courtesan. — *494, *493. *Léopold Robert* (p. xxxvii), Return from the pilgrimage to the Madonna dell' Arco at Naples; Reapers in the Pontine marshes. — 498. *Sigalon*, Vision of St. Jerome. — *235, 237. *Fr. Gérard* (p. xxxiii), Entry of Henri IV. into Paris; Daphnis and Chloe. — 634. *Vien* (d. 1809), St. Germain and St. Vincent. — 160. *David*, Unfinished portrait of Madame Récamier, the famous beauty. — 321. *Lethière* (d. 1832), Brutus condemning his sons to death. — 150, 151. *David*, Oath of the Horatii; The

lictors bringing Brutus the corpses of his sons. — *Angelica Kauffmann* (d. 1807), Portrait of Baroness Krüdener and her daughter. — 577. *Tocqué* (d. 1772), Portrait of Maria Leszinska. — *649. *Watteau*, Embarkation for the island of love. — 506. *P. Subleyras* (d. 1749), Martyrdom of St. Hippolyte. — 28. *Boucher*, Venus ordering arms for Æneas. — Also a large number of animal subjects by *Oudry* and *Desportes*.

The door at the end of the second French Gallery leads to the Grand Staircase (p. 99). On the right is an entrance to the Galerie des Sept Mètres (p. 120). — We turn to the left and descend the stairs to the first broad landing, and then ascend a few steps (comp. Plan, p. 116) to the

Salle Ronde, a kind of vestibule. On the floor a fine mosaic. In the centre a handsome vase in white marble. The fine wrought-iron door of the time of Henri II. on the right leads to the —

***Galerie d'Apollon.** This saloon, which is about 70 yds. in length, was constructed in the reign of Henri IV., burned down in 1661, and rebuilt under Louis XIV. from designs of *Charles le Brun* (d. 1690), who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. It derives its name from the ceiling-painting by *Delacroix* (d. 1863), representing 'Apollo's Victory over the Python'.

The vaulting above the entrance is adorned with a 'Triumph of the Earth' by *Guichard*, after Le Brun. The ceiling is adorned with five large paintings illustrative of the progress of day. Four others around those in the centre represent the seasons, and in twelve raised medallions are the months. The principal scenes, beginning at the opposite end, next to the Seine, are: Night, or Diana, by *Le Brun;* Evening, or Morpheus, also by *Le Brun;* the Apollo by *Delacroix*, already mentioned; Castor, or the Morning Star, by *Renou;* and Aurora, by *Müller*, after Le Brun. On the vaulting of the window is the 'Triumph of the Waters', by *Le Brun*. Charles IX. was formerly supposed to have fired on the people on the Night of St. Bartholomew from the window of this hall (comp. p. 91). The panels of the walls are adorned with *Portraits of twenty-eight celebrated French artists of the periods of Louis XIV., Napoleon, and others, in Gobelins tapestry (p. 248).

By the door is an interesting table of the reign of Louis XIV. In the centre are three glass cases containing valuable objects of art: vases, reliquaries from the chapel of the Order of the Holy Ghost, of the time of Henri III. (1578), statuettes of rock-crystal, and enamels. — Then vases and cups of crystal and precious stones; antique vases of sardonyx, with mounting of the 16th cent.; a boat in lapis lazuli, with mounting of the time of Louis XIV.; a vase of jasper, with mounting of the 16th cent., ascribed to Benvenuto

Cellini.. — A beautiful casket of the queen of Louis XIII.; the crown of Louis XV. (with imitation jewels); the so-called crown of Charlemagne, worn by Napoleon I. at his coronation (modern workmanship); two equestrian statuettes in enamelled silver and basalt.

On the side opposite the entrance (the side next the Seine), in a glass case on the right, is a suit of armour of Henri II. — In the glass case on the left: Regalia of the French kings, including the so-called sword and sceptre of Charlemagne; the 'Main de Justice'; golden spurs; the clasp of the cloak and the signet-ring of Louis the Saint; helmet and shield of Charles IX. (1560-74), both gilded and enamelled; a shield of Henri II.; a reliquary of the 16th cent.; the Madonna and Child. — Opposite the window is a map of France of 1684, on marble.

Opposite the windows are tapestry, interesting furniture of the 17th cent., and glass cases with valuable products of the minor arts.

I. Fayence. — II. *Ewer and basin in gilded bronze, with reliefs and chasing, representing episodes from the capture of Tunis by Charles V. (1535). — III. Enamels. Like majolica-painting in Italy, the enameller's art was practised in France at a very early period. Its culminating period was cœval with that of the School of Fontainebleau (p. 93; second half of the 16th cent.), and Limoges was its head-quarters (comp. p. 238). — IV. Silver gilt basin, adorned with intaglio figures, of the 16th cent. — V. Porcelain and enamels.

We now return to inspect the glass cases by the windows.

I. *Binding of a book, silver gilt, adorned with intaglio figures and jewels, executed in the 12th cent. — II. Enamels and croziers. — III. Enamels. — IV. Ornaments from the Sauvageot collection; *basin, silver gilt and enamelled, adorned in the centre with a large cameo representing Ferdinand III., Emperor of Germany (d. 1659), and on the margin with three concentric rows of cameos, 48 in number, representing princes of the house of Austria from Rudolph of Hapsburg downwards, with their armorial bearings. — V. Enamels; portraits of François de Lorraine, by *Limosin* (1557); Francis II. of France, by the same master; Catherine de Médicis; Françoise d'Orléans, Princess of Condé. — VI. Breviary of Catherine de Médicis; candlestick and mirror of Marie de Médicis, with cameos; numerous trinkets and cameos from the Sauvageot collection. — VII. Porcelain, cameos, enamels, etc.

The door on the right at the end of this gallery leads to the Salon Carré. — We return to the Salle Ronde, and turn to the rooms of the Old Louvre on the right, first entering the —

Salle des Bijoux, where precious ornaments and trinkets, ancient, mediæval, and Renaissance, are exhibited.

Central Case. Gold crowns; gilded iron helmet with enamel ornamentation (found in the Seine near Rouen); Etruscan helmet; golden

buiver. Above are necklaces of gold, silver, enamel, and hard stone, some with artistic pendents; head of Bacchus with the horns and ears of a bull; amulets; buckles; hair-pins of the precious and other metals; crosses. — *Wall Case.* Silver objects. Hercules, Ceres with movable arms; rings of Greek and Roman workmanship. — Side next the Seine. *First Window Case.* Gold and bronze buckles, with reliefs; necklaces of stone and gold; rings, earrings, bracelets. — *Second Window Case.* Silver-plate found in Notre Dame d'Alençon near Brissac (1836). — *Third Window Case.* Scarabæi, engraved stones, cameos, iron and gold rings, and a small figure of Cybele in glass. — Side next the court. *Window Case.* Buckles; gold and bronze bracelets; earrings (of ancient Greek workmanship, from Megara; two gold signet rings (one with a head of one of the Ptolemies).

The decorative paintings in this saloon are by *Mauzaisse*. That on the ceiling represents Time pointing to the ruins he has occasioned, and to the master-pieces of art which he reveals. — Proceeding in a straight direction, we next enter the —

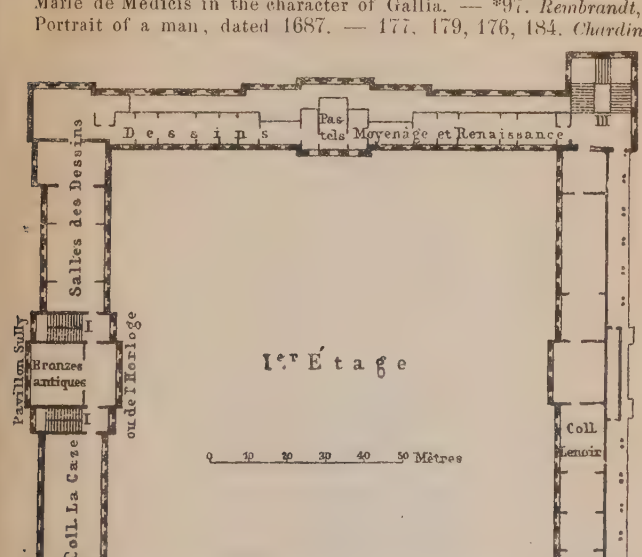
Salle des Sept Cheminées, containing a number of the finest French pictures in David's classical style.

Beginning on the left: *149. *David*, The Sabine women interposing between the Romans and the Sabines; above it, *148. *David*, Leonidas at Thermopylæ. — 250, 251. *Girodet-Trioson*, The Flood; Endymion. — *275. *Gros*, Napoleon after the Battle of Eylau. — *459. *Prudhon*, Crime pursued by justice and divine vengeance. — 84. *Mme. Le Brun*, Portrait of Paisiello, the composer (d. 1816). — 277. *Guérin*, Roman returning from exile. — 189. *Drouais*. Marius at Minturnæ. — 243. *Géricault*, Officer of chasseurs-à-cheval charging. — 83. *Mme. Vigée Le Brun*, Portrait of the artist and her daughter. — 159. *David*, Portrait of Pope Pius VII., painted in 1805. — *242. *Géricault*, Wreck of the Medusa. — *244. *Géricault*, Cuirassier. — 466. *J. B. Regnault*, Achilles and the centaur Chiron. — 192. *David*, Belisarius. — 279, 282. (opposite to each other) *Guérin*, Agamemnon and Clytemnestra. — *236. *Gérard*, Cupid and Psyche. — 252. *Girodet-Trioson*, Atala's burial, from Chateaubriand. — *274. *Gros*, Bonaparte in the plague hospital at Jaffa. — 256. *Granet*, Lower church of S. Francesco at Assisi. — 258. *Prudhon*, Assumption. — 240. *Gérard*, Portrait of Isabey, the painter. — 280. *Guérin*, Andromache and Pyrrhus.

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the **Salle Henri II.**, containing several other large pictures by *Prudhon*, *Boucher*, *Coypel* (d. 1752), *Van Dael* (d. 1840), and *Van Loo* (d. 1670), beyond which is the —

Collection La Caze. This collection, which was presented to the museum in 1869, and remains distinct from the others by desire of the donor, forms in several respects a valuable complement to the Louvre galleries. It comprises several French paintings of the rococo period and Dutch masters not otherwise represented. — Beginning on the right: — *122. *Jan Steen*, The repast. — 83, 82.

Adr. van Ostade, The reader, The drinker. — *32. *Ribera*, The bandy-legged man, dated 1642. — 51. *Phil. de Champaigne*, Portrait. — 70. *Hondekoeter* (d. 1695; a celebrated poultry-painter of Amsterdam). The white turkey. — *96. *Rembrandt*, Woman after the bath. — *85. *Adr. van Ostade*, Reading the newspaper. — 84. *Adr. van Ostade*, Man reading. — 90. *Isaac van Ostade*, Rustic scene. — 37. *Velasquez*, The infanta Maria Theresa. — 100. *Rubens*, Marie de Médicis in the character of Gallia. — *97. *Rembrandt*, Portrait of a man, dated 1687. — 177, 179, 176, 184. *Chardin*



(d. 1779; Paris), Still life. — *65. *Frans Hals*, Girl's head. — 241. *Rigaud* (d. 1743), Portrait of Cardinal de Polignac. — 63. *Jan van Goyen*, Bridge over a river. — *45. *Adr. Brouwer*, Smoker. — 88. *Is. van Ostade*, Rustic concert.

Right wall, beginning at the same end as before: — *104. *Rubens*. Coronation of the Virgin, a sketch for the ceiling of the Jesuits' church at Antwerp. — 78. *Nic. Maes*, Grace. — 91. *Is. van Ostade*, Winter landscape. — 230. *Nattier* (d. 1766; Paris).

Portrait of Mlle. de Lambesc, in the character of Minerva, with the young Count de Brionne. — 131. *Teniers*, The smoker. — 124. *Teniers*, Rustic festival. — *224. *Largillière* (d. 1746; Paris), Portrait of the painter and his wife. — 265. *Watteau* (d. 1721), Judgment of Paris. — 43. *Adr. Brouwer*, The writer. — *47. *J. Brueghel* ('Velvet Brueghel'), The bridge of Talavera. — *66. *Fr. Hals*, Portrait of a lady. — *260. *Watteau*, Gilles (p. xxxii). — 193. *Fragonard* (d. 1806; Paris), Pastoral scene. — 97. *Rembrandt*, Woman bathing. — 102, 107. *Rubens*, Melchisedech and Abraham. Abraham's sacrifice, sketches for the ceiling painting of the Jesuits' church at Antwerp. — 206. *Greuze* (d. 1805), Girl's head. — 127. *Teniers*, Peasant playing the violin, in grisaille.

The exit leads to the staircase of the Pavillon de l'Horloge or Pavillon Sully, one flight descending to an egress from the building, while another ascends to the second floor (Salle des Boîtes, Salle de Lesseps, etc.; see p. 147). The egress to which the descending flight leads is generally closed, and the ascending flight is not accessible till 1 o'clock. Passing the first flight of steps, we reach, on the left, the —

Saloon of the Ancient Bronzes, formerly the chapel of the palace, containing a valuable collection of implements, weapons, statuettes, etc. In the centre-cabinet are preserved ornaments in gold and silver, mirrors, buckles, keys, seals, bracelets; also a gilded helmet found at Amfreville in the Département de l'Eure, in 1861. By the window a gilded bronze statue of Apollo, over life-size; on the left an archaic Apollo, seats, candelabra, busts, and statuettes. In the cabinet on the right several toilet caskets with engraving, found at Palestrina near Rome, vases, lamps, etc. In the cabinets by the wall are statuettes; to the left a beautiful selection of Roman helmets, shields, swords, lances, and other weapons.

Leaving the Bronzes, we next reach, on the left, the —

Collection of Drawings (*Musée des Dessins*), rivalling the great Florentine collection in the Uffizi, and numbering 35,500 in all, among which are 18,200 by Italian masters, 87 by Spanish, 800 by German, 3150 by Flemish and Brabant, 1070 by Dutch, and 11,800 by French. Many of these drawings are exhibited under glass. The price of each of the two volumes of the catalogue is 3 fr.

I. Room. Old Italian masters: *Mantegna*, *Lorenzo di Credi*, etc. — Ceiling by *Blondel:* France victorious at Bouvines.

II. Room. Italian. Drawings by the most celebrated masters: *Leonardo da Vinci*, *Michael Angelo*, *Raphael*, *Titian*, and *Andrea del Sarto;* some by Leonardo particularly well executed. — Ceiling-painting by *Blondel:* France receiving the 'Charte' from Louis XVIII.

III. Room. Italian. Drawings, two of them in chalks, by *Correggio*. — Ceiling-painting by *Drolling:* Law descends to earth.

IV. Room. Bolognese School. — Ceiling-painting by *Mauzaisse:* Divine Wisdom giving laws to Kings and Lawgivers.

V. Room. Netherlandish and German: *Dürer*, *Holbein*, *Rubens*, *Rembrandt*, *Teniers*, etc. On the wall to the left, ²565. Battle of knights, by *Rubens* after *Leonardo da Vinci*. (A door in the corner to the left is that of a staircase ascending to the Musée de Marine.)

VI. Room (corridor). Chalk drawings, chiefly portraits, by *Vivien*, *Mme. Gujard*, etc.

VII. Room. *Claude Lorrain*, *N. Poussin*, *E. Le Sueur.*

VIII. Room. *E. Le Sueur*, Designs of the 'Life of St. Bruno' (p. 132).

IX. Room. French School. *Charles Le Brun.*

X. Room. Modern French School. *Antoine Watteau.*

XI. Room. Modern French School. A large unfinished oil-painting by *David* (d. 1825) preserved here represents the revolutionary meeting at the Jeu de Paume (p. 279). One of the four finished heads is that of Mirabeau. The nude figures show the care which the master used to bestow on anatomical proportions.

XII. Room. Crayons, miniatures, etc.

XIII. Room. Drawings of the early French School.

XIV. Room. Crayons, chiefly portraits, by *Perronneau*, *Chardin*, etc.

A supplementary saloon containing drawings *(Salle des Boîtes)* on the second floor is open on Saturdays only, after 1 o'clock.

Adjoining the Collection of Drawings is the * **Collection of Smaller Mediæval and Renaissance Antiquities** (*Musée du Moyen-Âge et de la Renaissance*), which may also be reached by a staircase ascending direct from the egress of the Assyrian Museum (comp. p. 98).

I. Room. Ivory carving of the 15th-17th cent., some of it very valuable. Opposite the window is an * *Altar Piece* from Poissy, about 7 ft. in height, executed at the end of the 14th cent.: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, in 71 different reliefs; below are the Apostles.

II. Room, or Salle Sauvageot. Collection of miniatures, carved wood, and mediæval vases and pottery bequeathed to the Louvre by M. Sauvageot. Between the windows, a life-size portrait of Henri II. On the walls, reliefs in terracotta of Italian workmanship, 14th century. In the glass cases, German wood-carving, 16th cent.; carved combs; medallions in coloured wax, 16th cent.; miniature portraits, 16th and 17th centuries.

III. Room. *Glass and Porcelain*, French, Italian, and German, 15th-17th centuries. On the wall opposite the window is a *Glass Mosaic*, representing the lion of Venice, executed by *Antonio Fasolo* in the manufactory of Murano in the 16th cent.

IV. Room. *Metal and Bronze Articles* of the 14th-16th cent., such as knives, locks, and embossed plates. Two interesting **Bronze Reliefs*, opposite to each other, one by each wall, are from originals executed in marble in 1552 by *Pierre Bontemps* for the tomb of Francis I. at St. Denis. Opposite the window is a beautiful *Enamel Picture* from the manufactory of Limoges (p. 238), representing the history of the Passion.

V. Room. *French Porcelain*, including the famous work of *Bernard de Palissy* (d. 1589), which chiefly consists of dishes adorned with snakes, frogs, lizards, fish, and plants moulded from nature. The finest French pottery of that period is known as 'Faïences Henri II.' — The art of burning earthenware adorned with enamel paintings and glazing seems to have originated with the Arabs,

who brought it to Spain. In the 15th cent. it was carried from Majorca ('Majolica') to Italy, where it was probably first practised at Faenza, whence the word 'fayence'.

VI. Room. *Hispano-Moorish* and *Italian Fayence.* Italian majolica painting attained its zenith in the reign of Duke Guidobaldo II. of Urbino (1538-74), who took a special interest in this branch of art. The chief manufactories were at Urbino, Pesaro, and Gubbio. The designs were frequently drawn by Raphael and his school, and widely circulated in the form of engravings.

VII. Room. *Italian and Nevers Fayence*, Nevers being the place where the Italian work was first imitated in France. — The two last rooms also contain some interesting old furniture.

The small VIII. Room contains painted terracotta reliefs by *Luca della Robbia* and his school, Florence, 15th century.

From this room a staircase ascends to the 2nd floor.

We have still to visit the Musée Campana and the Collection Lenoir, which occupy the S. and half of the W. wing of the first floor of the Old Louvre. (The saloons of the smaller Egyptian antiquities adjoining the Musée Campana have already been described; see p. 96.)

The **Musée Campana**, consisting of the valuable Campana collection purchased from the papal government in 1862, and subsequently much extended by new purchases and the yield of excavations (such as those of M. E. Renan in Syria), affords, in connection with the Musée des Antiquités Grecques (p. 142) and the above mentioned Renaissance museum, a pretty complete survey of the whole progress of the potter's art from the earliest times down to the present day. — The usual entrance is from the Salle des Sept Cheminées (p. 136; comp. ground-plan, p. 137).

I. Room. *Asiatic Pottery.* To the right of the entrance: Babylonian statuettes, bricks, etc. — Beginning on the left of the entrance: Glass-cases containing Phœnician figures, vases, and lamps; Cyprian figures of animals, some of them hideously distorted; Sardinian pottery, also of Phœnician origin; gold trinkets. — Ceiling painting by *Alaux*: Poussin being presented to Louis XIII.

II. Room. *Pottery from Magna Graecia* (Lower Italy): roof decorations with reliefs from the myths of Hercules and Perseus; statuettes; masks; vases, the largest of which, adorned with reliefs, is in the centre. — Ceiling painting by *Steuben:* Battle of Ivry, with Henri IV. as a magnanimous victor.

III. Room. *Etruscan Vases*, from the rudest to the more highly finished, black, with designs or reliefs. — Ceiling painting by *Eug. Devéria*: Louis XIV. inspecting Puget's marble group of the Milo of Croton (p. 110).

IV. Room. Etruscan Department continued: Sarcophagi in

terracotta, chiefly from Cervetri, the ancient Etruscan Cære; that in the centre was formerly known as the *Tombeau Lydien. Reliefs in terracotta. By the first window a relief in ivory. — Ceiling painting by *Fragonard:* Francis I. receiving pictures and statues brought by Primaticcio from Italy.

The masks in the adjoining passages are mostly roof ornaments.

V. Room. *Vases of Corinthian Origin*, some of them from the Greek islands, others found at Cervetri, to which as well as to other parts of Italy they were largely imported from Greece at an early period. — Ceiling painting by *Heim:* The Renaissance in France.

'There is no difficulty in distinguishing the Greek vases from those manufactured in Etruria, which are inferior in form and workmanship, and display designs of a different style. Among the *Greek Vases* themselves there are also many differences. The *earlier* are those with black figures on a red ground, the *later* those with red figures on a black ground. They have of course no pretension to rank as works of art, being mere manufactures. And yet these vase painters have depicted mythological and everyday scenes with such spirit and poetry, and produced such pleasing scenes with the humble means at their disposal, that their vases (though sometimes despised by the ignorant) bear striking testimony to the flourishing condition of the Attic handicrafts, and thus afford us an idea of the great Athenian works of art which these simple artificers must have had before their eyes.' *Kekulé.*

Traversing another short passage, we next enter the —

VI. Room. *Older Greek Vases.* In the centre, vases with the name of *Nikosthenes.* We also observe black vases with white figures. The scenes represented are chiefly from the myths of Hercules and Theseus, some of them having explanatory inscriptions. In the glass case by the first window (by the entrance) a *Vase by Nikosthenes, with a representation of Ulysses sailing past the Sirens. — Ceiling painting by *Fragonard:* Francis I. knighted by Bayard.

VII. Room. *Later Greek Vases*, many of which bear the name of the maker. The most valuable is in the glass-case to the left of the egress: Theseus borne by Triton to the abode of Amphitrite, bearing the name of *Euphro(nios)* as the maker. Glass-case in the centre: Amphora by *Andokides;* two large vases with the battle of Hercules and Antæus, and Apollo and the giant Tityus who tries to carry off Latona. By the window are beautiful Greek drinking-vessels. — Ceiling painting by *Schnetz:* Charlemagne and Alcuin, the founder of the university of Paris.

VIII. Room. *Greek Goblets (Rhyta)* in the form of horns, with heads and other ornaments. By the walls: pottery from Arezzo, the ancient Arretium, with red and green varnish. Greek vases of the period of decline, some of those in the window-cases being very highly finished. — Ceiling painting by *Drolling:* Louis XII. hailed as father of the people by the estates at Tours.

IX. Room. *Mural Paintings from Herculaneum and Pompeii.* On the posterior wall, the *Muses, from Herculaneum. On the left

wall, through which a door leads to the Egyptian museum, a *Family of twelve persons, with their names attached. The glass-cases contain ancient glass from Pompeii. — Ceiling painting by *Léon Cogniet:* Bonaparte in Egypt.

The **Collection of Greek Antiquities** *(Musée des Antiquités Grecques)*, formerly the *Musée Charles X.*, forms a supplement to the collection just described. Entrance from the V. Room (Corinthian Vases, p. 141) and the Salle des Colonnes of the Egyptian Museum (p. 98). Adjoining the latter on the left is the —

I. Room. Vases with black and violet painting, including several Panathenæan amphoræ. In the central glass case: pottery from Tarsus in Cilicia, brought by Langlois. — Ceiling painting by *Picot:* Cybele saving Pompeii and Herculaneum from total destruction.

II. Room. In the wall cabinets: Greek pottery from recent excavations at Tanagra in Bœotia. On the right and left of the chimney-piece a beautiful Athenian 'lekythus' (ointment vase). Fragments of Greek marbles, including a fine Medusa head to the left of the entrance. The round central case contains pottery from the necropolis of Athens and from Libya (the Roman province of Cyrenaica); upon it is placed a *Vase with the contest of the gods with the giants. — Ceiling painting by *Meynier:* The Nymphs of Parthenope (Naples) arriving at the Seine.

III. Room. Vases with red figures of a late period. In the window cases: *Roman lamps, cameos, and several *phalerae*, the distinctive breast ornament of the Roman warriors. — Ceiling painting by *Heim:* Jupiter delivering to Vulcan the fire for the destruction of Herculaneum and Pompeii.

IV. Room. Etruscan and Greek pottery. In the central case: *Ivory carving, antique and mediæval glass from Tarsus in Cilicia, etc. — Ceiling painting after *Ingres:* Apotheosis of Homer.

Under the empire the E. wing of the Old Louvre contained the so-called *Musée des Souverains*, consisting of reminiscences of French and other sovereigns, and particularly of Napoleon I., which, however, was at once suppressed by the Republican government. To that period still belongs the *Collection Lenoir*, bequeathed to the Museum by M. Lenoir, the former proprietor of the Café Foy (p. 89). — This suite of rooms is reached by a staircase ascending from the Salle Henri IV. (Egyptian Antiquities, ground-floor; p. 96).

I. Room, or Vestibule. Portrait of Louis XIII. and his queen Anne of Austria, by *Phil. de Champaigne;* three large vases of Sèvres porcelain.

II. Room, with alcoves, in which Henri IV. breathed his last. Portraits of Henri IV. and his second wife Marie de Médicis. The wood-carving is from the rooms of Henri II. in the Louvre, and was restored in the reign of Louis XIV. The stained glass is Swiss and French, of the 16th and 17th centuries.

III. Room. Portrait of Henri II.; silk tapestry of the 16th cent., with scenes from the history of the Judges; fine wood-carving; a statue of Peace or Abundance in massive silver, by *Chaudet* (p. 110), presented by the city of Paris to Napoleon I. This apartment was formerly the chapel

of the Order of the Holy Ghost. German, Swiss, and French stained glass, of the 16th and 17th centuries.

IV. Room. Statue of Henri IV., when a child, in silver, by *F. J. Bosio* (d. 1845). — By one of the windows are five glass-cases and five frames containing the **Collection Lenoir**: 204 snuff and bonbon boxes, 3 enamels, 74 miniatures, 66 trinkets, etc., some of which are said to have been executed by Boucher, Watteau, Wouwerman, Coypel, Greuze, Guérin, Lancret, Van Loo, Ostade, Vien, Petitot, H. Vernet, and Isabey. Then two Oriental saddles; caskets and enamels from the collection of Queen Marie Antoinette; an Arabian basin; a book-cover, mounted in silver, gilded and chased, dating from the 12th century.

Crossing the central saloon we reach a Room in which five important pictures bequeathed to the Louvre by the Comtesse Duchâtel are temporarily exhibited. On the left, **Ingres*, La Source, a celebrated picture, which contributed greatly to establish his popularity (comp. p. xxxvi). Adjacent, **Ingres*, Ulysses and the Sirens, one of the painter's earliest works, painted at Rome in 1808. Opposite, ***Memling*, Madonna and Child, at the sides the donor with his wife and family, St. James of Compostella, and St. Dominic, in excellent preservation, and, according to Mr. Crowe, 'characterised by the peculiar fitness and mastery of the architectural accessories, as well as by a truthful impress of nature in numerous portraits'. On the right and left are two *Wings from a triptych by *Antonio Moro* of Utrecht (second half of the 16th cent.), representing the donor, his two sons, and his wife. In the centre of the room is a bust of Comte Duchâtel, by *Chapu*. — The two following rooms contain early Flemish tapestry, representing hunting scenes. The last was formerly occupied by the American Museum, now dispersed.

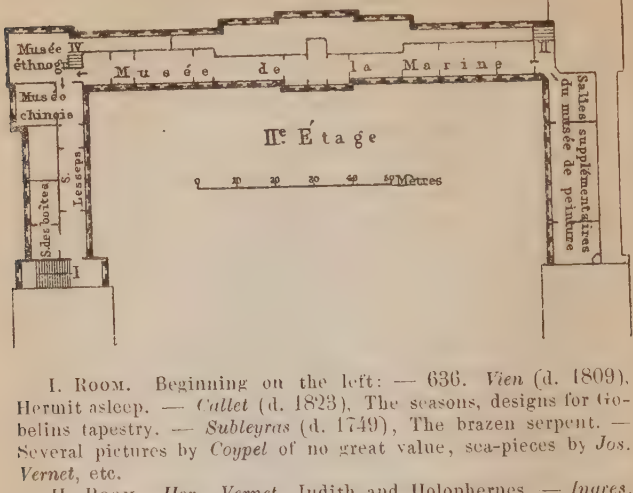
C. SECOND FLOOR.

The second floor of the Louvre contains more pictures and drawings, and also the Marine and the Ethnographical Museums. The picture saloons only are open before 1 o'clock. There are three staircases ascending to the second floor: — (1) From the 8th room of the collection of smaller mediæval and Renaissance objects (p. 140), which is reached from the ground-floor by a staircase near the Assyrian Museum; (2) From the 5th room of the drawings (p. 138); and (3) From the corridor which is reached by the staircase in the Pavillon de l'Horloge or Pavillon Sully (see p. 138). The first of these alone is available before 1 o'clock.

Ascending the first of these staircases, we reach a passage with the Marine Museum (p. 145) on the right, and on the left the three picture saloons known as the —

***Salles Supplémentaires,** the first of which is mainly occupied by works of French painters of the 17th and 18th cent., while the third contains a number of Netherlandish masters. The second room, the principal one, is devoted to the modern French works brought from the Luxembourg in 1875 (p. 223), which are badly

lighted here and cannot be appreciated as they deserve. The cataloguing is not yet completed.



I. Room. Beginning on the left: — 636. *Vien* (d. 1809), Hermit asleep. — *Callet* (d. 1823), The seasons, designs for Gobelins tapestry. — *Subleyras* (d. 1749), The brazen serpent. — Several pictures by *Coypel* of no great value, sea-pieces by *Jos. Vernet*, etc.

II. Room. *Hor. Vernet*, Judith and Holophernes. — *Ingres*, The Saviour giving the keys of Heaven to St. Peter. — *Eug. Delacroix*, Liberty showing the way to the barricades. — *Ingres*, Roger releases Angelica (from Ariosto). — *Th. Rousseau*, Forest of Fontainebleau. — **Paul Delaroche*, Death of Queen Elizabeth of England. — *St. Jean* (d. 1860), Notre Dame des Roses. — **E. Delacroix*, Dante and Virgil in the infernal regions. — *Huet* (d. 1868), Inundation at St. Cloud. — **Benouville* (d. 1859), The dying St. Francis of Assisi blessing his native town. — **Ingres*, Apotheosis of Homer, executed as a ceiling painting for the 4th room of the Musée des Antiquités (p. 142). — *E. Delacroix*, Algerian women in the harem. — *Chassériau* (d. 1856), Tepidarium. — *Brascassat*, Landscape with cattle as accessories. — *St. Jean*, Harvest. — *Devéria*, Birth of Henri IV. — *Th. Rousseau*, Border of the forest. — *H. Flandrin*, Portrait of a girl. — *Heim*, Charles X. distributing rewards. — *Ary Scheffer*, Death of Géricault. — *E. Delacroix*, Portrait of himself. — **P. Delaroche*, The sons of King Edward. — *Ingres*, The Maid of Orleans. — *Heim*, Scene from the history of the Jews by Josephus. — *H. Flandrin*, Study of a head. — **Hor. Vernet*, The Barrière de Clichy, or the defence of Paris in 1814. — *Ingres*, Portrait of Cherubini. — **E. Delacroix*, Scene from the devastation of Chios in 1822. — *Troyon*, Returning

to the farm. — *E. Delacroix*, Jewish wedding in Morocco. —* *Troyon*, Oxen ploughing. — *Court*, Cæsar's funeral.

III. Room. Netherlandish masters: — *298. *Metzu*, Portrait of the Dutch admiral Van Tromp. — 159. *Elzheimer* (d. 1620; of Frankfort on the Main, afterwards at Rome), Flight to Egypt, by moonlight. — 99. *Cranach*, Elector John Frederick of Saxony (a study). — 487. *Slingelandt*, Portrait. — *242. *Dujardin*, Crucifixion, dated 1661, attractive owing to its admirable chiaroscuro and delicate execution, notwithstanding the painfulness of the subject. — 28. *Berckheiden* (d. 1693; Haarlem), Trajan's column at Rome. — *6. *Bakhuizen* (d. 1709), View of the entrance to the Zuyder Zee near Texel, with Dutch men-of-war. — 586. *Zeeman*, View of the Old Louvre from the Seine, dated 165 (?). — *161. *Everdingen*, Norwegian landscape, a poetical composition. — 307. *Van der Meulen*, View of Dôle, with Louis XIV. in the foreground. — 573. *Wouwerman*, Cavalry conflict.

The ***Musée de la Marine** is a very valuable collection of various objects connected with ship-building and navigation, such as models of vessels and machines, plans of harbours in relief, drawings, weapons, and relics of historical interest. Most of the models of ships are one-fortieth of the actual size. — The museum may be reached (1) by the first of the staircases mentioned at p. 143, whence we follow the passage and enter the first door on the right, or (2) from a passage between the 5th and 6th rooms of the smaller Renaissance objects (p. 140). In the latter case we ascend a staircase to a short corridor, on the right of which is a sub-department of the Marine Museum, and on the left the saloon of the Ethnographical Collection (p. 146), which last adjoins the 13th room of the Marine Museum.

I. Room. The French fleet from 1786 to 1824. Beyond it: 33. Model representing the taking down and embarkation of the obelisk of Luxor (p. 155); 34. Erection of the obelisk in the Place de la Concorde.

II. Room. 150. Machine for adjusting the masts of a ship. 3. Relief-plan of the town and harbour of Brest; Models of ships.

III. Room. Models of pumps and machines; 349. Ship in the stocks about to be launched; 2. Relief-plan of the town and harbour of Lorient; 522. Model of the 'Valmy', a ship of the line of the first class.

IV. Room. 521. Large model of a 120-gun ship, occupying the whole room.

V. Room. 659. The 'Rivoli', a vessel of the third class, represented on the 'chameaux' (floats for lifting vessels over shallows), which enabled it to leave the port of Venice fully equipped; 719. The 'Sphinx', a steam corvette of 11 guns launched at Rochefort in 1829.

VI. Room. 885 to 958. Large obelisk composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under *Captain de Lapérouse* in 1788, and foundered at sea. Traces of the ill-fated expedition having been discovered by the English Captain Dillon in the island of Ticopia in 1828, with the aid of an inhabitant who had once been a Prussian sailor, a French vessel was despatched for the purpose of bringing home the relics. 956. Letter written by Lapérouse. Busts of celebrated French navigators and naval heroes; among

them, 780. Bust of Lapérouse. — Model of a monument erected to his memory at Port Jackson, with English and French inscriptions.

VII. Room. 663. Model of the 'Belle Poule', a 50-gun vessel fully rigged; 720. Engines of the Sphinx.

VIII. Room. Rigging and ships' chains. Two relief-plans of Toulon, dating from 1790 and 1850.

IX. Room. 648. 'L'Océan', a man-of-war of the first class, carrying 118 guns, of the end of the 18th century. Fire-arms of various calibres. 192, 193. 'Orgues' with five and seven barrels.

X. Room. 'L'Achille'. Near the door the 'Plongeur', a submarine vessel. Large geographical globe.

XI. Room. 640. Model of the 'Louis XV.', a large man-of-war of the middle of last century. 637. Model of 'La Réale', an admiral's ship built near the end of the 17th cent. and artistically adorned by the celebrated sculptor *Puget* (p. 109). The original carving in gilded wood (Nos. 760-775) hangs on the wall.

XII. Room. In the centre, models of all the vessels composing the French fleet in 1867. Beyond them, part of the *Musée Ethnographique:* arms, implements, and various curiosities from Central Africa, most of them presented by M. Delaporte, consul at Cairo. Near the door: 32. Hauling ashore of 'La Majestueux', a vessel of the first class.

XIII. Room. Nothing noteworthy.

Proceeding in a straight direction from the 13th Room of the Marine Museum, we next enter the principal room of the Ethnographical Museum (see below). — The door on the right leads into a long corridor containing a collection of boats used by savage or semi-civilised peoples.

The **Ethnographical Museum** *(Musée Ethnographique)* is devoted almost exclusively to curiosities brought home by French navigators and the spoil captured in the course of military expeditions in India, China, and Japan. Vessels and utensils in gold and silver, Indian idols, pictures, statuettes, trophies, stuffs; clock of the Dey of Algiers; model of the pagoda of Juggernaut in India, surmounted by an image of Vishnu, the principal deity of the Hindoo triad, to whose shrine every believer must make a pilgrimage once at least in his life.

The **Chinese Museum** (to the right on leaving the Ethnographical Museum) occupies three rooms, and part of a fourth called the 'Salle de Lesseps'.

I. Room. Paintings, drawings, beds, porcelain, furniture, screens decorated with carving, arms, musical instruments, statues of porcelain, vessel elaborately carved in ivory, books, albums, etc.

II. Room (to the right of the first). Arms, musical instruments, porcelain, enamels, statues, chest gilded and varnished, with numerous statuettes; furniture of all kinds; books and albums; trays with figures carved in coloured ivory; coloured drawings.

III. Room (adjoining the first). *1st Glass Case:* objects in ivory, including a ball containing six or seven others, exquisitely cut, chessmen, statuettes in wood, enamels, bamboo boxes, caskets, etc. — *2nd Case:* enamelled vases and other objects; bronzes, including two hand-bells, a buffalo bearing a vase, and a tray inlaid with silver; vases and small figures in precious stones. — *3rd Case:* lackered articles, objects in bamboo, rock crystal, etc., women's shoes. — In the centre: three ancient enamelled tables and antique bronze enamelled perfume burners.

IV. Room *(Salle du Canal de Suez*, or *Salle de Lesseps).* Against the wall, by the entrance, the god Sei-jin, the dispenser of wealth; the god Wen-chan, in wood, seated on a gilded throne; Buddha on a throne; the

whole placed on a large cabinet of gilded wood, carved and varnished, with numerous figures. A glass case contains articles of dress. In the centre is a relief-plan of the Suez Canal, on a scale of 6 centim. to the kilomètre (6 : 100,000). On the window-wall are hung views connected with the canal. Beyond the plan are placed models of the apparatus used in excavating the canal. — On the farther side of the room is a Chinese cannon in the form of a monster, and the ill-favoured goddess Kouanyn, in gilded copper, in a large niche.

Leaving the Salle de Lesseps, we enter a corridor, which is adjoined by the so-called **Salle des Boîtes** on the right. This saloon contains the most valuable drawings by *Raphael*, *Michael Angelo*, *Leonardo da Vinci*, *Poussin*, *Albert Dürer*, and *Holbein*, preserved in wooden cases (whence the room derives its name). Admission on Saturdays only, 2-4 or 5 o'clock. The direct approach to this collection is by the staircase in the Pavillon de l'Horloge or Pavillon Sully (p. 138), at the top of which we turn to the left.

4. The Tuileries.

Arc de Triomphe du Carrousel.

The vast open space between the Louvre and the Tuileries, with the exception of the court-yard in front of the latter palace, was occupied at the time of the first Revolution, and down to nearly the middle of the present century, by a labyrinth of narrow streets, which Louis Philippe, the first monarch who projected extensive city improvements, began to remove. The work of demolition was completed by Napoleon III., and the space thus cleared was divided into three parts (comp. ground-plan, p. 90). The first of these is a *Square*, embellished with flower-beds, in front of the W. façade of the Old Louvre, and flanked by the two inner wings of the New Louvre, formerly called 'Place Napoléon III.' Adjacent to it is the *Place du Carrousel*, a space of more than double the width, from which the *Cour des Tuileries* is separated by a railing.

The Place du Carrousel was formerly nothing more than a small open space in front of the central entrance to the court-yard of the Tuileries, deriving its name from a kind of equestrian ball give nhere by Louis XIV. in 1662. On this site Napoleon I. directed his architects *Fontaine* and *Percier* to erect the ***Arc de Triomphe du Carrousel,** in imitation of the Arch of Severus at Rome, to commemorate his victories of 1805 and 1806. The structure is 48 ft. in height, 63½ ft. in width, and 21 ft. in thickness, but in consequence of the immense clearance that has taken place since its erection it is now too small to harmonise with its surroundings. (The Arch of Severus is 75 ft. in height and 82 ft. in width.)

Three Arcades, flanked by Corinthian columns of red marble with bases and capitals in bronze, perforate the structure laterally, and one length wise. On the marble entablature above the columns, in front and at the back, are placed Marble Statues representing

the soldiers of the empire: cuirassier, dragoon, chasseur-à-cheval, carabineer, and grenadier, carabineer, artillery-man, sapper.

The Marble Reliefs on the sides commemorate the achievements of the Emperor and the French army. In front: on the right, the Battle of Austerlitz; on the left, the capitulation of the Austrian general Mack at Ulm. At the back: on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end the entry into Vienna; on the S. end, conclusion of peace at Pressburg.

The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, brought thence as a trophy, but sent back to Venice by Emperor Francis in 1814. It was afterwards replaced by order of Louis XVIII. by a Quadriga designed by *Bosio*, and intended to represent the 'Restoration'.

Inscription: *L'armée française embarquée à Boulogne menaçait l'Angleterre; une troisième coalition éclate sur le continent, les Français volent de l'Océan au Danube, la Bavière est delivrée, l'armée autrichienne prisonnière à Ulm, Napoléon entre dans Vienne, il triomphe a Austerlitz, en moins de cent jours la coalition est dissoute.* — On the sides: *Maître des états et de son ennemi, Napoléon les lui rend, il signe la paix le 27 déc. 1805 dans la capitale de la Hongrie, occupée par son armée victorieuse.* And: — *Honneur à la grande armée victorieuse à Austerlitz en Moravie le 2. déc. 1805. jour anniversaire du couronnement de Napoléon.*

The Place du Carrousel affords a direct route between the Rue de Rivoli and the Quai des Tuileries, and was for a long period the only carriage-road across the space, $^2/_3$ M. in length, between the Place du Louvre and the Place de la Concorde. Since 1875, however, a second road, the *Rue des Tuileries*, has been carried through the garden of the Tuileries on the W. side of the palace (p. 151).

The **Palais des Tuileries** owes its origin to *Catherine de Médicis*, widow of Henri II. (p. 91), a queen who was partial to building. In 1564 she commissioned the talented architect *Philibert Delorme* to erect for her a magnificent palace near the Louvre, but outside the city of that period. The site selected was then occupied by tile-kilns (tuileries), whence the palace derives its name. Very little of Delorme's plan, which was to extend the edifice with its lateral wings as far as the present Arc de Triomphe, was carried out. He died in 1570, and was succeeded by *Jean Bullant*, but in 1572 Catherine de Médicis gave up the project altogether. The central pavilion and the adjoining wings are ascribed to Delorme, and the corner pavilions to Bullant; but these parts of the building were afterwards much altered. Henri IV. and Louis XIV. added the S. and N. external wing (comp. Plan, p. 90), both of which were burned by the Communists in 1871, and have since been removed. The W. principal façade, towards the garden, attained something like symmetry for the first time in 1856.

Down to the Revolution the Tuileries were occupied by the sovereigns of France at rare intervals and for short periods only.

From 10th May, 1793, to 4th Nov., 1796, the Convention, and afterwards the Council of the Elders down to 1799, held their meetings in the N. wing. Since 1st Feb., 1800, when Bonaparte, as 'first consul', took up his quarters here, the palace has been regarded as the official residence of the reigning monarch, and has been occupied by Louis XVIII., Charles X., Louis Philippe, and Napoleon III.

The palace presented no great architectural interest, but no edifice in Paris was so rich in historical associations, and none, with the exception of the Hôtel de Ville (p. 171), has ever been overtaken with so terrible a fate. On 5th Oct., 1789, *Louis XVI.* was brought by the 'Dames de la Halle' from Versailles to the Tuileries, success having already emboldened the revolutionists. The demeanour of the Jacobins and their adherents, who compassed the overthrow of the monarchy, without regard to the legislative assembly, became more and more threatening. On 20th July, 1792, the anniversary of the meeting in the Jeu de Paume (p. 279), the palace of the Tuileries was attacked by a mob of thirty or forty thousand rioters armed with pikes, but on that occasion they contented themselves with threatening and insulting the king. On 10th August the storm at length burst forth in all its fury. At midnight alarm bells began to ring in the suburbs. Thousands of armed men marched to the palace. The fidelity of the national guard posted in the palace-yard and garden began to waver, and they were deprived of their commanding officer by stratagem. They might, however, in conjunction with the Swiss guard of 1950 men commanded by Colonel Pfyffer, have successfully defended the palace, had not the king, yielding to solicitations which were in some cases treacherous, quitted the palace with his family. Passing through the garden of the Tuileries, he repaired to the *Manège*, or riding-school, situated on the N. side of the garden, in the present Rue de Rivoli, where the legislative assembly held its meetings.

The national guard then dispersed, but the Swiss guard and about 120 noblemen who were faithful to the king occupied the palace and refused to surrender it. As the mob pressed forward more vehemently, the colonel commanded his men to fire, and the palace-yard and Place du Carrousel were speedily cleared. The Swiss guard now believed that victory was assured, but the king sent orders to them to discontinue firing and to surrender the palace. Finding that the guard ceased to fire, the assailants renewed their attack and re-opened their fire with redoubled vigour. Within a few seconds they inundated the palace, killed every man they encountered, wrecked the furniture and fittings, and stole or carried to the Hôtel de Ville numerous objects of value. The retreating Swiss guards were almost all shot down in the garden, and the rest by order of Louis gave up their arms to the national guard in the hall

of the national assembly. The Revolution was victorious. Of the hitherto existing state structure not one stone was left on another. Royalty lay prostrate in the dust, and the legislative assembly continued to exist merely in name.

The king and his family spent the night in a small room in the Manège, and on 13th Aug. he was conveyed as a prisoner to the Temple Tower (p. 72), whence he was only released to be led to the scaffold.

On 29th July, 1830, the monarchy of the Restoration was terminated by the capture of the Tuileries, and by the flight of Charles X. from St. Cloud to Rambouillet.

The July monarchy met with its death-blow in a similar manner, on 24th Feb., 1848. The conflict between the insurgents and the royal troops gradually approached the Tuileries. To defend the palace would have been no difficult matter, but Louis Philippe hoped, by making concessions, to secure the throne to his grandson, the Count of Paris, and abandoned the palace to the popular fury. About 1 p. m. he quitted the Tuileries by the garden, and repaired with his family to the Place de la Concorde, whence two fiacres conveyed the fugitives to St. Cloud. The palace was forthwith plundered and utterly wrecked.

On 20th May, 1871, the Communists, aware of their desperate position and the impending capture of the city by the government troops, determined at one of their secret meetings to wreak their revenge by setting all the principal public buildings on fire. The orders which they issued for this purpose, signed by Delescluze, Dombrowski, Eudes, and other ringleaders, professed to emanate from the '*Comité du Salut Public!*' Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also embraced numerous private dwellings, as being 'maisons suspectes'. The prelude to the appalling scene which ensued consisted in placing combustibles steeped in petroleum and barrels of gunpowder in the buildings condemned to destruction.

The Louvre had also been doomed, and similar preparations had been made there; but General Douai and his troops arrived in time to arrest the progress of the fire, and to their energetic measures was due the preservation of the palace and its enormously valuable collections.

The Tuileries was one of the first edifices subjected to these ominous preliminaries. It was set on fire at a number of different places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were fruitless. The whole of the W. side of the palace, or Pavillon de l'Horloge, facing the Jardin des Tuileries, and the Pavillon de Marsan on the

N. side, next to the Rue de Rivoli, were speedily reduced to a gigantic heap of smouldering ruins, while the Pavillon de Flore on the S. side escaped with comparatively little injury. The work of destruction was greatly accelerated by the explosions of powder placed in various parts of the building. Part of the Pavillon de l'Horloge near the clock was blown up on 23rd May, at 11 . 7 p.m. The clock, however, continued to strike the quarters as usual until 12 . 30 on the morning of the 24th, when it at length succumbed to the fury of the flames.

The ruins are not accessible to the public, but they may be well surveyed from the garden on the W. side. The Pavillon de Flore has been restored, the N. wing rebuilt, and the rubbish removed from the gutted walls; but no other steps have been taken for the restoration of the building. The chief defect of the palace was the great length and monotony of its façade, but it will perhaps be restored in accordance with the plan of Delorme, the original architect, who intended the building to consist of a handsome central mass with wings of moderate height.

The ***Jardin des Tuileries**, 780 yds. in length, and 347 yds. in width, retains the same general features as when first laid out by the celebrated landscape-gardener *Le Nôtre* in the reign of Louis XIV.; but the parts between the palace and the central basin, formerly the 'Jardin Reservé', are of later origin. Since 1875 the *Rue des Tuileries* has been constructed between the garden and the palace, affording direct communication between the Rue and Place de Rivoli (Rue des Pyramides, Avenue de l'Opéra) and the Quai des Tuileries and Pont Royal.

Two entrances to the garden, the southernmost of which is flanked with two female sphinxes in marble from Sebastopol, are in the Rue des Tuileries just mentioned; another is on the side next the river, through an archway, leading direct to the 'Parterre', or flower-garden and lawn, on which the utmost care is bestowed. On the W. the Parterre is bounded by a shady grove of lofty trees, on the S. side of which, opposite the Solferino Bridge, there is another entrance. On the N. and S. sides the garden is enclosed by terraces. From the W. end of the S. terrace, called the *Terrasse du Bord de l'Eau*, near the orangeries, an admirable view is obtained of the Seine, the Place de la Concorde, and the Champs Elysées as far as the Arc de l'Etoile. This terrace, flanking the river, was successively the playground of the young King of Rome, the Duke of Bordeaux, the Count of Paris, and the Prince Imperial.

The *Terrasse des Feuillants* on the N. side, to which there are several entrances from the Rue de Rivoli, derives its name from a Monastery of the Feuillant Order (reformed Cistercians), founded here in 1587 (nine years after the establishment of the order at Feuillant near Toulouse), and still existing at the time of the Revolution. The club of the moderate party founded in July, 1791,

by Lameth, Lafayette, and their partizans in opposition to the more violent Jacobins, used to meet in the monastery, whence it became known as '*Les Feuillants*'. — Near the E. end of the N. terrace is the *Café du Palais des Tuileries*, and at the W. end a tennis-court built for the Prince Imperial in 1861.

Entering the garden from the Rue des Tuileries by the broad central walk, we obtain a fine view of the whole garden, with the Obelisk in the Place de la Concorde and the Arc de l'Etoile in the back-ground. On the right and left are grass-plots with two circular basins of water, embellished with marble statues and vases: groups by *P. Lepautre* (d. 1744), Æneas carrying his father Anchises from the flames of Troy, and Lucretia and Collatinus; Venus with the dove, and the Nymph with the quiver, by *Guill. Coustou* (p. 110); Flora and Zephyr, by *Coyzevox* (p. 110). Around the next basin are the following statues: on the right, Orithyia carried off by Boreas, by *Flaman;* Themistocles, by *Lemaire;* Alexander the Great fighting with a lion, by *Lemaire;* Prometheus, by *Pradier;* Soldier tilling the ground, by *Lemaire;* the Oath of Spartacus, by *Foyatier*. On the left: Cybele carried off by Saturn, by *Regnaudin;* Pericles, by *Debay*. Towards the S. egress, on the left: Phidias, by *Pradier;* the Grinder, after the Florentine antique; on the right, Comedy. By the basin, farther on: Cincinnatus, by *Foyatier*. By the entrance to the small grove: on the right, Diana; on the left, Hercules, by *Bosio*. Between these, to the left, by the central entrance: Cæsar.

Under the trees of the small grove, on the right and left of the broad central walk, are two marble semicircular platforms called the *Carrés d'Atalante*, constructed in 1793, in accordance with the instructions of Robespierre, for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). They derive their name from an Atalante by *G. Coustou*. — In summer a military band plays near this spot daily from 5 to 6 p.m., except on Mondays and Fridays.

At the W. end of the grove is an octagonal basin, 200 yds. in circumference, with a fountain in the centre. On the E. side are marble statues of the four seasons: on the right, Summer and Winter; on the left, Spring and Autumn. On the W. side are four groups of river-gods: on the left, the Nile, by *Bourdic*, and the Rhine and Moselle, by Van Cleve; on the right, the Rhone and Saône, by *G. Coustou*, and the Tiber by *Van Cleve*. The Nile is from an antique in the Vatican, the Tiber from one in the Louvre (p. 105).

The pillars at the entrance to the garden from the Place de la Concorde are crowned with two handsome groups of Mercury and Fame on winged steeds, by *Coyzevox*. This outlet is called *Porte du Pont-Tournant* from a drawbridge formerly here.

The sheltered situation and sunny aspect of this W. side of the garden has gained for it the name of '*La Petite Provence*', and it is the paradise of nursery-maids and children, elderly persons, and invalids.

The garden of the Tuileries is the favourite resort of Parisians of all classes, particularly the N. side, called the *Côté des Chaises*, from the numerous chairs placed there for hire (10-20 c.). The other parts of the garden have wooden benches for the use of visitors. The *Allée des Orangers*, an avenue of orange-trees in tubs, on the side next the Rue de Rivoli, the older trees being 250-400 years old, the younger 100 years, now diffuses its fragrance on the spot where a potato-field was planted during the reign of terror in 1793. On the N. side of the garden, not far from the Tuileries, is one of the numerous Parisian cafés.

The garden of the Tuileries is opened soon after daybreak, and closed in winter at 5, and in summer about 9 o'clock. The closing of the gates is announced by the beating of a drum.

5. Place de la Concorde.

Obélisque de Luksor.

The ****Place de la Concorde** (Pl. W, 15, 18; *II*), the most beautiful and extensive *place* in Paris, and one of the finest in the world, covers an area 390yds. in length, by 235 yds. in width, bounded on the S. by the Seine, on the W. by the Champs Elysées, on the N. by the Rue de Rivoli, and on the E. by the garden of the Tuileries. From the centre of the square a view is obtained of the Palais du Corps Législatif (p. 260), the Madeleine, the Tuileries, and the Arc de Triomphe de l'Etoile. When viewed by gas-light, the scene is scarcely less striking, the lamps ascending the Champs Elysées as far as the Triumphal Arch ($1^1/_3$ M.) forming an apparently interminable avenue. The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale, which leads to the Madeleine, are the former *Garde-Meubles* (now private property) on the left, and the *Ministère de Marine* on the right. The Place was completed in its present form in 1854, from designs by *Hittorf* (d. 1876).

In the middle of last century the site of the Place was waste ground. After the Peace of Aix-la-Chapelle (18th Oct., 1748), which terminated the Austrian War of Succession, Louis XV. 'graciously permitted' the mayor and municipal authorities to erect a statue to him here. The work was at once begun by the architect *Gabriel*, and at length in 1763 an equestrian statue in bronze by *Bouchardon*, with a pedestal adorned by *Pigalle* with figures emblematical of Strength, Wisdom, Justice, and Peace, was erected here. The Place then received the name of *Place Louis XV*. Soon after the erection of the statue the following pasquinade appeared on the pedestal: —

'Grotesque monument, infâme piédestal!
Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm: —

'Il est ici comme à Versailles,
Il est sans cœur et sans entrailles.'

A third scribbler called the monument a *'statua statuae'*.

The Place was at that period surrounded by deep ditches, but these were filled up, and a balustrade substituted for them in 1852. On 30th May, 1770, during an exhibition of fireworks in honour of the marriage of the Dauphin (afterwards Louis XVI.) with the Archduchess Marie Antoinette, such a panic was occasioned by the accidental discharge of some rockets, that no fewer than 1200 persons were crushed to death, or killed by being thrown into the ditches, and 2000 more severely injured.

On 11th August, 1792, the day after the capture of the Tuileries, the statue of the king was removed by order of the Legislative Assembly, melted down, and converted into pieces of two sous. A terracotta figure of the 'Goddess of Liberty' was then placed on the pedestal, and derisively styled *'La Liberté de Boue'*, while the Place was named *Place de la Révolution*.

On 21st Jan., 1793, the guillotine began its bloody work here with the execution of Louis XVI. On 17th July Charlotte Corday was beheaded; on 2nd October Brissot, chief of the Gironde, with twenty-one of his adherents; on 16th Oct. the ill-fated queen Marie Antoinette; on 14th Nov. Philippe Egalité, Duke of Orléans, father of King Louis Philippe; on 12th May, 1794, Madame Elisabeth, sister of Louis XVI. On 24th March, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, also terminated his career on the scaffold here. The next victims were the adherents of Marat and the Orleanists; then on 8th April Danton himself and his party, among whom was Camille Desmoulins; and on 16th April the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others. On 28th July 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the *'comité du salut public'* met a retributive end here; next day the same fate overtook 70 members of the *Commune*, whom Robespierre had employed as his tools, and on 30th July twelve other members of the same body.

Lasource, one of the Girondists, said to his judges: *'Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera'*. Of St. Just, *Camille Desmoulins* had said: *'Il s'estime tant, qu'il porte avec respect sa tête sur ses épaules comme un saint-sacrement'*. St. Just replied: *'Et moi, je lui ferai porter la sienne comme un St. Denis'*. (St. Denis, it is well known, is usually represented as a martyr,

bearing his head in his hands.) St. Just kept his word, but a few months later he himself was also executed.

Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine. A proposal afterwards made to erect a large fountain on the spot where the scaffold of Louis XVI. had stood was strenuously opposed by Chateaubriand, who aptly observed that all the water in the world would not suffice to remove the blood-stains which sullied the Place.

In 1799 the square was named *Place de la Concorde*, in 1814 *Place de Louis XV.*, and in 1826 *Place de Louis XVI.*, as it was intended to erect an expiatory monument here to the memory of that monarch. After 1830 the name of *Place de la Concorde* was revived, and it was resolved to adorn the square with some monument bearing no reference to political events. An opportunity of doing this was soon afforded by the presentation to Louis Philippe by Mohammed Ali, Pasha of Egypt, of the

***Obeliskof Luxor.**

Ramses II., King of Egypt, better known by his Greek title of Sesostris the Great, who reigned in the 14th cent. before Christ, erected a huge 'pylon' gate and a colonnade before a temple which his great ancestor *Amenhotep III.* (*Amenophis* or *Memnon* of the Greeks) had built in the E. suburb of Thebes, the site now occupied by the poor village of *Luxor*. In front of this gate stood two beautiful obelisks, and it is one of these that now embellishes the Place de la Concorde. Each of the four sides of the obelisk is inscribed with three vertical rows of hieroglyphics, the middle row in each case referring to Ramses II, while the others were added by Ramses III., a monarch of the succeeding dynasty. The inscriptions of Ramses II. are in the early Egyptian monumental style, and record with self-satisfied repetition how Ramses II. the 'Lord of the Earth', the 'Sun', the 'annihilator of the enemy', erected the pylons and the obelisks in honour of *Ammon Ra* (the chief Egyptian deity) in return for the victorious might with which the god had endowed him.

The obelisk is a monolith, or single block, of reddish granite or syenite, from the quarries of *Syene* (the modern *Assuan*) in Upper Egypt. It is 76 ft. in height, and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole $3^1/_2$ ft. above the ground. (Cleopatra's Needle in London is 70 ft. in height.)

It has been remarked that the faces of the obelisk are not perfectly flat but slightly convex, from which it appears that its builder was aware of the fact that a perfectly flat surface is apt to appear concave when in a strong light.

A vessel was dispatched to Egypt in 1831 for the purpose of bringing home the pasha's gift. The task, however, proved so difficult that the vessel did not return with its costly freight till August, 1833, and the erection of the obelisk in its present position was not accomplished till 1836, under the direction of *Lebas*. The expense of the whole undertaking amounted to two million francs.

The ***Fountains** form another striking ornament of the Place. Each of them consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. The lower basin is sur-

rounded by Tritons and Nereids, holding dolphins which spout water into the second basin.

The fountain on the S. side is dedicated *to the seas*. The figures supporting the second basin represent the Pacific Ocean and the Mediterranean; the genii are emblematical of the four kinds of fishery. The fountain on the N. side is dedicated *to the rivers*. The principal figures represent the Rhine and the Rhone; and the genii of Corn, Wine, Fruit, and Flowers are symbols of the chief products of France. The figures and the upper basins are of bronzed iron, the lower basins of granite. The fountains are supplied from a large reservoir near the Parc de Monceaux (p. 167).

Around the Place rise eight stone figures representing the chief towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. Along the balustrades which enclose the square are placed twenty bronzed rostral columns which serve as candelabra, each bearing two lamps.

On 10th April, 1814, a solemn service was performed here in presence of the Emperors Francis and Alexander, and King Frederick William III., in memory of Louis XVI., after which a Te Deum was sung as a thanksgiving for their victory. Prussian and Russian troops were on that occasion bivouacked in the Champs Elysées, and English soldiers the following year.

In March, 1871, Prussian troops again bivouacked in the Champs Elysées and the Place de la Concorde, and in the following May the latter was the scene of a desperate struggle between the troops of Versailles and the Communists. The troops had entered Paris on the 21st, and next day encountered a most formidable obstacle in the barricade of the Rue Royale (p. 85), which effectually commanded the Place, and was stormed with difficulty. Notwithstanding the violence of the conflict the obelisk fortunately escaped injury.

6. The Champs Elysées.

Palais de l'Elysée. Palais de l'Industrie. Panorama, etc.

The ***Champs Elysées** (Pl. W, 15; *II*), which extend to the W. of the Place de la Concorde, were originally laid out and planted with elms and lime-trees at the end of the 17th century. For many years they bore the name of the *Grand Cours*, in contradistinction to the *Cours-la-Reine*, a pleasure-ground on the bank of the Seine, formed by Marie de Médicis in 1610. The name 'Champs Elysées' was given to the avenue in the reign of Louis XIV. on account of the refreshing verdure of its trees. At the present day the Champs Elysées, in the narrower sense, consist of a small park, about 700 yds. long by 400 yds. wide, but the name is also applied to the whole of the avenue, extending from the Place de la Con-

corde to the Arc de l'Etoile, $1^1/_3$ M. in length, by which these grounds are traversed.

This magnificent avenue, which is flanked with handsome buildings, is one of the most fashionable promenades in Paris, especially between 2 and 6 o'clock, when numerous carriages, riders, and pedestrians are on their way to and from the Bois de Boulogne. In summer the avenue and grounds are crowded at a later hour with pleasure-seekers of the lower classes.

The end of the Champs Elysées next the town abounds with the attractions of cafés-chantants (p. 55), jugglers, marionettes (or *Théâtres de Guignol*), shows, cake-stalls, and restaurants. A very favourite and innocuous beverage is largely dispensed here in summer by the picturesque '*marchand de coco*' (liquorice water and lemon-juice), with his shining mugs, snow-white apron, and tinkling bell. These various entertainments are most popular towards evening, by gas-light, and are in great request till nearly midnight. The traveller will have an opportunity here of witnessing one of the characteristic phases of Parisian life.

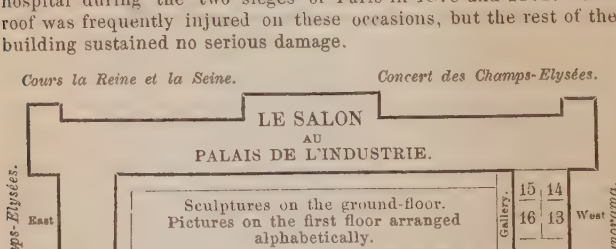
At the entrance to the Champs Elysées are placed two figures of *Horse-tamers*, by *Coustou*. They were removed in 1794 from the palace at Marly to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 152). A little farther on, to the left, are the *Café-concert de de l'Horloge* and the *Restaurant Ledoyen*, and to the right, the *Cafés-concerts des Ambassadeurs, de l'Alcazar*, etc.

Palais de l'Elysée. This edifice (Pl. W, 15; *II*), the garden of which adjoins the Champs Elysées, was erected in 1718 by Comte d'Evreux. During the reign of Louis XV. this mansion was the residence of Madame de Pompadour, from whose heirs it was purchased by the king to form a residence for the foreign ambassadors. Under Louis XVI. the palace acquired the name of *Elysée Bourbon* from its prolonged occupation by the Duchesse de Bourbon. During the Revolution the palace was offered for sale, but, no purchaser offering, it was converted into a government printing office. At the time of the Directory the rooms were let to keepers of public ball-rooms and gaming-tables. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, king of Holland, and his queen Hortense, Emperor Alexander I., of Russia, and the Duc de Berry. The building was left uninhabited after the Revolution of 1830, until Napoleon III. took possession of it as President of the French Republic, enlarging and improving it considerably. It is now the residence of President MacMahon.

Palais de l'Industrie. On the S. side, the Champs Elysées have been compelled to yield a considerable space to this large building, which was erected by a company in 1852-55, and subsequently purchased by government. In 1855 it was employed for the first Great Exhibition at Paris, and is now used for other

exhibitions. The annual exhibition of modern paintings and sculptures, so well known under the name of the *Salon*, takes place here from 18th May to 15th July (adm. on week-days 1 fr., on Sundays gratis). The name is derived from the former exhibition room in the Louvre.

The building is rectangular in form, 270 yds. in length, 118 yds. in width, and 114 ft. in height. The handsomest part is the pavilion in front, towards the avenue, which occupies nearly one-third of the whole length. An arcade 48 ft. in width and 98 ft. in height here forms the principal entrance, which is flanked with Corinthian columns and surmounted by an attic with a bas-relief representing Industry and the Arts bringing their products to the exhibition. On the summit is a fine colossal group representing France standing before a throne with outstretched hands, awarding laurel-wreaths to Art and Manufacture, which are represented by two statues sitting at her feet. Above the columns on each side are groups of genii bearing escutcheons. The frieze which separates the ground-floor from the one above it bears numerous names and medallion portraits of persons who have acquired distinction in the pursuit of art, science, commerce, or agriculture. In the centre is a large glass-covered hall, 210 yds. in length and 51 ft. in height. The building was used as a magazine and hospital during the two sieges of Paris in 1870 and 1871. The roof was frequently injured on these occasions, but the rest of the building sustained no serious damage.



Avenue des Champs-Elysées.

At the back of the Palais de l'Industrie, in a garden near the Seine, the '*Concerts des Champs Elysées*' are given in summer (see p. 55).

***Panorama.** To the N.W. of the Palais de l'Industrie rises a circular building (Pl. W, 15; *II*) containing a panorama which is worthy of a visit. The hall, 44 yds. in diameter, is surrounded by a painting of vast dimensions representing some memorable

scene. That at present exhibited is the Defence of Paris, by Philippoteaux. Admission from 10 to 4, 5, or 6 o'clock, according to the season; Sund. 1 fr., on other days 2 fr. — On the other side of the avenue is the *Cirque d'Eté* (p. 54).

The Champs Elysées, properly so called, only extend as far as the *Rond Point* (Pl. W, 15; *II*), also called the *Place* or *Etoile des Champs Elysées*, a circular space adorned with beds of flowers and six fountains, situated about half way between the Place de la Concorde and the Arc de l'Etoile, beyond which the avenue gradually ascends to the arch. The S. side of the Champs Elysées adjoins the *Quai de la Conférence*, which is skirted by the *Cours la Reine*.

The *Avenue d'Antin* and the *Avenue Montaigne* (formerly *Allée des Veuves*), leading from the Rond Point to the Quay, enclose the *Quartier François I.*, which is in part still unfinished.

The Quartier derives its name from the ***Maison de François I.**, which forms the corner of the Cours la Reine and the Rue Bayard, and is a very pleasing example of the domestic architecture of the Renaissance. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1528, for the reception of Diane de Poitiers or according to others, for his sister Margaret of Navarre, and in 1826 it was transferred in fragments to Paris and re-erected on its present site. The façade, the style of which is quite unique and very unlike that of contemporary buildings, testifies to the great taste of the original proprietor and the ability of his architect. Its closest parallel is found in the palaces of Venice. On the ground-floor are three large arched windows, to which the three square-headed windows of the upper floor correspond. The ornamentation on the pilasters between the windows and at the corners is singularly rich and elegant. The two stories are separated by a handsome frieze representing genii plucking grapes and waving the thyrsus, while at intervals are placed medallion portraits (including that of Margaret of Navarre, between the arms of France and Navarre), many of which have been restored. The building is crowned by an attic in the Italian style. The back is also worthy of inspection, but the sides have been modernised. — About the middle of the Avenue de Montaigne on the left, No. 18, is the —

Palais Pompéien (Pl. W, 12; *I*), erected by the architect M. Normand for Prince Napoleon, in the style of the 'Villa of Diomedes' at Pompeii. In 1866 it was purchased by a company for 1,200,000 fr., who afterwards sold it to the Hungarian Count Palffy. The interior deserves inspection, but can hardly be called a specimen of ancient Roman domestic architecture, as the plan of villas differed considerably from that of ordinary dwelling-houses. Visitors admitted; fee 1-2 fr. — Opposite to this mansion is the residence of Prince Soltikoff, erected in the mediæval style.

Nearer the Avenue des Champs Elysées, at Avenue Montaigne 55, 57, is the much frequented *Gymnase Triat;* and still nearer, at No. 87, is the *Jardin Mabille* (p. 56).

The **Pont de l'Alma** (Pl. W, 12, 11; *I*), which crosses the Seine at the extremity of the Avenue de Montaigne, was constructed in 1856 to commemorate the Crimean campaign, at a cost of 1,200,000 fr. (48,000*l.*). On the buttresses are statues representing a Zouave, a grenadier, an artillery-soldier, and a chasseur. The tramway (p. 28) which crosses this bridge starts from the Place de l'Etoile, and passes at the back of the Hôtel des Invalides, through the Boulevard Montparnasse, etc.

7. Arc de Triomphe de l'Etoile.

Neuilly. Chapelle St. Ferdinand.

The ***Arc de Triomphe de l'Etoile** (Pl. R, 12), the most imposing triumphal arch in existence, forms the N.W. termination of the Avenue des Champs-Elysées, which is $1\frac{1}{3}$ M. in length, and connects the Place de la Concorde (p. 153) with the Place de l'Etoile. It stands on a slight eminence, nearly 2 M. from the Palais Royal, and is visible from almost every part of the environs of Paris. It derives its name from the star formed by the twelve different boulevards or avenues which radiate from this point.

In 1806 Napoleon I. resolved to erect four triumphal arches in commemoration of his victories. Two only of these were completed, that in the Place du Carrousel (p. 147) by the emperor himself, and the Arc de l'Etoile by Louis Philippe in 1836, from designs by *Chalgrin* (d. 1811). The latter, which cost upwards of 10 million francs, consists of a vast arch, 67 ft. in height and 46 ft. in width, intersected by a lower transversal arch. The whole structure is 160 ft. in height, 146 ft. in width, and 72 ft. in depth.

The following groups adorn the E. façade: on the right, Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four large groups; above it, the Obsequies of General Marceau, by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign and the Peace of Vienna (1810), by *Cortot* (d. 1843); above it, the Pasha of Roumelia taken prisoner by Murat at the battle of Aboukir (1799), by *Seurre the Elder*. The figures in these reliefs are 10 ft. in height.

On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcole (1796; death of Muiron, Bonaparte's adjutant), by *Feuchères*. On the left, the Blessings of Peace (1815), also by *Etex;* above it, the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*. For the two large groups by Etex, executed in 1833-36, the sum of 140,000 fr. was paid.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805), in which the myth of the Russian regiments

sunk amidst the ice is not wanting. On the S. side is the Battle of Jemappes by *Marochetti*.

The succession of reliefs on the frieze represent on the E. side the departure, and on the W. side the return of the French armies, by *Brun*, *Jaquot*, *Seurre*, and *Rude*. The figures of Victory on each side of the upper part of the arch are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch.

On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Empire, the names of generals who fell in battle being underlined. In the time of Louis Philippe there were 654 names, to which Napoleon III. caused those of his father Louis Napoleon and his uncle Jérôme to be added.

The figures of Victory in relief under these names relate to successes gained in the east, north, and south. The cock alternates with the eagle in the coat of arms.

The *Platform*, to which a spiral staircase of 261 steps ascends, commands a noble prospect (adm. 25 c.). The monument still requires some crowning sculpture on the summit to give it an appropriate finish, but no steps have yet been taken to supply the defect. The damage which the arch sustained during the sieges of 1870-71 has been repaired.

The Place de l'Etoile is the starting-point of the *Tramways* Etoile & La Villette, Etoile & Suresnes, Etoile & Courbevoie, and Etoile & Montparnasse, which follow the Boulevards to the right and left, and is crossed by the line Rue Tronchet & La Muette; it is also station of the omnibus lines *C* and *AB*.

The *Avenue de la Reine Hortense*, to the N. E., leads to the Parc de Monceaux (p. 167). The *Avenue de Wagram* leads to the N. to the Boulevard de Courcelles, one of the outer series of boulevards (see p. 66), whence a tramway runs past the Parc de Monceaux to La Villette. To the W. of the Arc de l'Etoile runs the *Avenue du Bois de Boulogne* (p. 162). To the S.W., the *Avenue du Roi de Rome* leads to the Palais du Trocadéro (p. 268).

The continuation of the Avenue des Champs Elysées beyond the Arc de l'Etoile, called the *Avenue de la Grande Armée* and the *Avenue de Neuilly*, leads to the suburb of —

Neuilly, which may be reached either by an omnibus of the line *C* (p. 26), by the Suresnes and Courbevoie tramways, or by the Chemin de Fer de Ceinture (see p. 31). The château of Neuilly, once the favourite residence of Louis Philippe, was totally destroyed by the insurgents on 25th Feb., 1848, and the park was afterwards parcelled out into building sites. *Les Ternes*, a portion of the district of Neuilly which lies within the Enceinte, was incorporated with the city of Paris in 1859. The suburb suffered

severely during the civil war of 1871, but the traces of ruins have almost entirely disappeared.

The *Bois de Boulogne* (see below) adjoins the S. side of the Avenue de Neuilly.

The *Porte Maillot*, formerly the principal entrance of the Bois de Boulogne, is nearly opposite the *Avenue de la Révolte*, a broad street with few houses, diverging from the avenue to the right, nearly $^1/_2$M. from the Arc de l'Etoile. In this street (No. 10), about 100 yds. from the Avenue de Neuilly, is situated the entrance to the —

Chapel of St. Ferdinand (Pl. R, 9) on the right (shown from 10 to 5 on payment of a fee of $^1/_2$ fr.; visitors ring at the porte-cochère), a cruciform mausoleum in the Byzantine style, erected by Louis Philippe on the spot where Ferdinand, Duke of Orleans, breathed his last on 13th July, 1842, in consequence of a fall from his carriage.

Over the high-altar is a Descent from the Cross in marble by *Triqueti*. To the left is the altar of St. Ferdinand, opposite which, on a sarcophagus-like pedestal, is placed a group representing the Duke on his death-bed, also by *Triqueti*, from a design by *Ary Scheffer*. The figure of a praying angel at the head of the dying prince was executed by his sister Marie d'Orléans (d. 1839), wife of Duke Alexander of Wurtemberg. The windows are filled with stained glass designed by *Ingres*, representing Faith, Hope, Charity, and fourteen tutelary saints of members of the Orleans family. — Behind the high-altar several steps lead into the Sacristy, which occupies the site of the room in which the Duke expired. A picture by *Jacquand* represents this affecting scene. Around the couch of the dying prince are the King, the Queen, other members of the royal family, and eminent personages of the court.

To the right of the Avenue de Neuilly, near the Route de la Révolte, is the Neuilly-Porte-Maillot station (Pl. R, 9) on the Chemin de Fer de Ceinture (p. 31), where trains for Passy, Auteuil, etc., and for the Gare St. Lazare, by one of which the traveller may return to Paris, stop every half-hour.

8. Bois de Boulogne.

Jardin d'Acclimatation. Fortifications.

The broad *Avenue du Bois de Boulogne* (Pl. R, W, 9, 6), formerly called *Avenue Uhrich* and *de l'Impératrice*, $^3/_4$ M. in length, leads from the Arc de l'Étoile to the S.W. to the —

***Bois de Boulogne.** This was once a forest abounding with game, the resort of duellists, persons suicidally disposed, and robbers, but is now a beautiful park covering an area of 2250 acres. When the Prussians and Russians were encamped here in 1814 and 1815, a great part of the wood disappeared, but Louis XVIII. caused new trees to be planted, and Charles X. again preserved game in the forest down to the July Revolution, after which the game was soon exterminated.

Under Louis Philippe little was done for the Bois de Boulogne, although it belonged to the crown-domains. In 1852 it was pre-

SURESNES
Route de St. Cloud à Suresnes
Pont de Suresnes
Route de la Reine
Allée de la Reine
Allée de l'Hippodrome
Allée de Longchamp
Allée de Boulogne
Allée de la Cascade
Allée des Tribunes
Allée des Sablons
Allée des Acacias
Allée des Pépinières
Allée des Ormes
Allée des Marmousets
Allée des Tilleuls
Allée des Peupliers
Allée des Vignes
Allée des Cerisiers
Allée des Pins
Allée des Sycomores
Allée des Marronniers
Allée des Chênes
Allée des Poiriers
Allée des Pommiers
Allée des Pêchers
Allée des Abricotiers
Allée des Pruniers
Allée des Noyers
Allée des Charmes
Allée des Hêtres
Allée des Bouleaux
Allée des Ormeaux
Allée des Platanes
Allée des Trembles
Allée des Saules

SABLONVILLE
Mairie
Chapelle St Ferdinand
Marché
Neuilly
Pont de Neuilly
Pte de Neuilly
Pte Maillot
Avenue de Suresnes
Tramway de Suresnes
Boulevard de Neuilly
Boulevard de la Seine
Rue de Longchamp
Rue des Sablons
Rue de la Porte Maillot
Rue de la Tour
Rue de Passy
Rue de Boulogne
Rue de Bagatelle
Rue de Madrid
Rue de la Ferme
Rue de la Pompe
Rue de la Reine
Rue de la Source
Rue de la Croix Catelan
Rue de la Tour
Rue de Longchamp
Rue de Suresnes
Rue de Sablonville
Rue de Neuilly
Rue de Chartres
Rue de Lafitte
Rue des Champs
Rue de Paris
Rue Ernest
Rue Godefroy
Rue de Puteaux
Rue de Neuilly
Rue de Sablonville
Rue de Cherbourg
Rue de Longchamp
Rue de Boulogne
Rue de Bagatelle
Rue de la Seine

sented to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained in future at the municipal expense. The authorities accordingly converted it into a park, and it has become a favourite promenade of the Parisians.

In 1870 a considerable part of the wood adjacent to the fortifications was cut down by the engineers as a preparation for the impending Prussian siege. The trees surrounding the lakes were fortunately spared, but many of them were much injured during the bombardments. The N. part of the wood, adjoining the Jardin d'Acclimatation (see below), suffered severely during the second siege, and in the summer of 1871 the once smiling Bois presented a deplorably battered appearance. The most necessary repairs, however, were speedily executed, and new trees planted, so that almost all traces of these disasters are now obtliterated.

The traveller is recommended to engage a cab by the hour (see p. 23) for the purpose of visiting the Bois de Boulogne, dismissing it however if he is disposed to continue his excursion on foot. The park may also be reached by omnibus and tramway (see pp. 26, 27), by the Chemin de Fer de Ceinture (station near the Avenue), by the railway to St. Cloud, or by one of the Seine steamers. A ramble through the park on foot will be found very refreshing after the fatigues of sight-seeing, but to explore it thoroughly a whole day would be required. The principal points may be visited by carriage in 2-3 hours. The annexed plan will enable the visitor to find his way without difficulty. The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock, the favourite routes being those leading from the Avenue du Bois de Boulogne to the lakes, where the handsomest carriages and most elegant toilettes are to be seen.

The broad *Route de Suresnes*, which diverges to the left at the *Porte Dauphine* (Pl. W, 6) at the end of the Avenue du Bois de Boulogne, leads in about 10 min. to the *Carrefour du Bout du Lac*, one of the finest points in the Bois, at the lower end of two artificial lakes, the *Lac Inférieur* (2/3 M. in length and 100 yds. in width), and the *Lac Supérieur* (1/4 M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq and the Artesian Well of Passy. Two brooks issue from the Lac Inférieur, one of which flows to the Pavillon d'Armenonville, the other, or 'Rivière de Longchamp', to the cascade. We walk round the lakes, beginning at the E. side.

In the Lac Inférieur are two islands (ferry there and back 50 c.; boat on the lake for 1-7 pers. 3 fr., 8-14 pers. 5 fr. per half-hour), on one of which is a large café-restaurant in the form of a Swiss *Chalet*. As cafés are one of the chief characteristics of every Parisian resort, the wayfarer will find other places of refreshment in various parts of the park, especially near the Grande Cascade (see below).

At the S. end of the Lac Supérieur is the *Butte Mortemart*, whence there is a fine view of St. Cloud and Meudon. As the fine old trees on

this side of the park were cut down in 1870. the vacant space has been converted into the *Champ de Course d'Auteuil*, an extensive race-course. Races and steeple-chases take place here in spring and autumn, the most important being those of Whitmonday. – Those who desire to quit the park at this point will find a station of the Chemin de Fer de Ceinture (p. 31) and an omnibus office at the *Porte d'Auteuil* (Pl. R, 1).

Not far from the Lac Inférieur, on the side farthest from the fortifications, is the *Pré-Catelan*, an enclosed space where concerts and fêtes are given in summer.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the *Carrefour des Cascades*, lying between the two pieces of water. Hence we follow the *Avenue de l'Hippodrome* to the left, which crosses the wide *Allée de la Reine Marguerite* and leads in 20 min. to the **Grande Cascade*, an artificial waterfall, 45 ft. in height, issuing from an artificial grotto. Before coming in sight of the waterfall itself we notice a height on the right of the path, which we ascend. The summit affords a fine view of the valley of the Seine; to the left on the opposite bank lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite the spectator are the remains of the ancient *Abbey of Longchamp*, and the village of *Suresnes*, and beyond them *Mont Valérien* (p. 276). An artificial path cut in the rock descends the hill and passes behind the fall, through the dashing spray of which a glimpse of Mont Valérien is obtained. To the left of the point where we regain the avenue is the *Restaurant de la Cascade*.

The **Hippodrome de Longchamp** is the principal race-course of Paris, but there are others at Chantilly (p. 320), Auteuil (see above), Le Vésinet (p. 300), La Marche near Ville d'Avray (p. 276), etc. The races (*courses* or *réunions*) at Longchamp take place in spring, summer, and autumn, the days being advertised by the newspapers and handbills. The races attract vast crowds and are worth seeing. Charges for admission to the hippodrome: pavilion 5 fr.; weighing-place 20 fr.; for a carriage with one horse 15, with two horses 20 fr.; each rider 5 fr.; pedestrian 1 fr. — Reviews take place here occasionally.

Another of the sights of the Bois de Boulogne is the long established *Promenade de Longchamp*, the 'Corso' of Paris, which takes place in Passion Week, when the new spring fashions for the year are displayed for the first time. The custom originated during the last century, when fashionable concerts of sacred music were given at the Abbaye de Longchamp on the Wednesday, Thursday, and Friday of that week. Among the other attractions of the Bois are the regattas on the lakes in summer, and the skating in winter, the latter sometimes taking place by torchlight.

The traveller may return to Paris from the Bois de Boulogne by the Route de Boulogne à Neuilly, at the opposite end from the racecourse, enjoying a fine view by the way, and passing the pleasant little château of *Bagatelle*. He will then proceed by the Boulevard de Bagatelle to the *Porte de Madrid*, a name derived from a château which once stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and thus named as a reminiscence of his captivity in Spain. The *Route de Madrid à la Porte Maillot* leads

past the Jardin d'Acclimatation to the (1½ M.) *Porte Maillot*, the N.E. entrance of the Bois de Boulogne. Omnibuses of line *C* ply from here, through the Champs Elysées and past the Louvre, to the Hôtel de Ville.

In the opposite direction the Route de Boulogne à Neuilly leads to *Boulogne* (p. 297). Skirting the wood in that direction, or crossing it in the direction of the lakes, we may now reach *Auteuil* or *Passy* (p. 31), both of which have direct railway and omnibus communication with Paris.

***Jardin d'Acclimatation.** This garden is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S. of the Avenue de Neuilly, and between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company 'in order to introduce into France and acclimatise foreign plants and animals suitable for domestic or ornamental purposes', and covers an area of 50 acres. It suffered severely during the second siege of Paris in May, 1871.

Like the adjoining Bois de Boulogne, it is best reached by pedestrians through the Champs-Elysées. Passengers by the Chemin de Fer de Ceinture from St. Lazare alight either at the *Porte Maillot* station or that of the *Avenue du Bois de Boulogne* (p. 31). The omnibus lines *C* and *AB* are also available. If a cab is engaged it may be dismissed at the Porte Maillot, before the line of the fortifications is crossed; otherwise, the fare to the Jardin is higher, and 1 fr. additional must also be paid as 'indemnité de retour (see p. 25). The Porte Maillot is not far from the Jardin.

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holidays ½ fr. (greenhouses ½ fr. extra; the office to the left on entering); carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Concert in the garden in summer on Sundays and Thursdays at 3 p.m., for which no additional charge is made.

The principal *Entrance* is on the E. side, near the Porte des Sablons; others are near the Porte de Neuilly, etc. Compare Plan of the Bois de Boulogne, p. 162.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. Opposite us is a *Colombier* for the rearing of carrier-pigeons. On the right are the *Offices* (Pl. 1) of the company, to which purchasers address their orders. On the left is the large hothouse (Pl. 5) which we shall again have occasion to mention. The *Magnanerie*, or silkworm nursery, near the offices, contains silkworms from all parts of the world, around which are the various plants on which they feed. Near this is the establishment for the *Engraissement Mécanique*, or artificial fattening of poultry by an ingenious system invented by M. Martin, where 400 fowls can be fed in an hour and their weight is doubled in 18 days (open

from 2 to 5 o'clock; admission 50 c.). Next come the *Hangars*, or sheds where all kinds of articles connected with gardening are exhibited; then the *Singerie*, or monkey-house; the enclosures for various long-legged birds; the *Faisanderies*, in front of which rises a statue in white marble of the naturalist *Daubenton* (d. 1800) by Jodin; the *Poulerie* (Pl. 2), a semicircular building; and the *Kangaroo Chalet*, near which diverges the walk leading to the entrance on the side next the Porte de Neuilly.

A little farther are the *Ecuries* (Pl. 3), or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or camel, or a drive in a carriage drawn by ostriches, zebras, etc. (Charges fixed by tariff: camel 50 c., elephant 25 c., ostrich-carriage 50 c., donkey and zebra carriage 25 c., pony 50 c.) Beyond the principal stable the walk forms a bend and passes the chalet of the *Alpacas* und *Lamas*, the rock of the *Porcupines*, and the enclosure of the *Reindeers*. Behind this last is the *Rocher Artificiel* for chamois, mountain-goats, and other climbing animals. To the right of the walk is the *Buffet* and the *Laiterie*, or dairy, where about 600 cups of fresh milk are sold daily (40 c.).

The *Aquarium* (Pl. 4), consisting of ten glass reservoirs of sea-water and four of fresh, affords the visitor an admirable opportunity for observing the habits of the finny tribe and many curious sub-aqueous animals. Opposite the aquarium, on the left side of the walk, is the *Chalet des Antilopes* (Pl. 6). Nearer the entrance is the *Chalet des Cerfs* (Pl. 7). To the right of the principal walk is the *Chenil*, containing thorough-bred dogs, whose pedigree is carefully recorded. Beyond this is the *Aviary*, and lastly, by the chief entrance, the beautiful **Hot-house* (Pl. 5; *Grande Serre*), or winter garden, containing a very fine collection of rare plants, and admirably arranged.

The brook issuing from the artificial lakes in the Bois de Boulogne flows through the Jardin behind the *Pavillon d'Armenonville* and forms a pond containing all kinds of aquatic birds. — On the left bank of this brook is the *Kiosque des Concerts*, where the band plays on Sundays and Thursdays.

In this central part of the garden there are many curious and strange-looking animals, among which may be mentioned the *otaries*, or sea-lions, in a basin of their own opposite the laiterie, and the *cormorants*, trained for fishing, opposite the statue of Daubenton.

The **Fortifications** of Paris skirt the Bois de Boulogne on the E. side. In consequence of a decree of 1840, Paris was fortified and encircled with ramparts, a work which was completed within three years at an expense of 140 million francs (5,600,000 *l.*). The *Enceinte*, with its 94 bastions, is

21 M. in length. The ramparts, 32 ft. in height, with a parapet 19 ft. in width, are environed by a moat 48 ft. in width, and a glacis. The approaches to the city are also commanded by sixteen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M. On the N. side, near St. Denis, are the *Forts de la Briche*, *Double Couronne du Nord*, and *de l'Est;* on the E., *Fort d'Aubervilliers*, near Le Bourget, *Forts de Romainville*, *de Noisy*, *de Rosny*, *de Nogent*, *and de Vincennes*, and the redoubts *de la Faisanderie* and *de Gravelle*; on the left bank of the Marne lies *Fort de Charenton*; to the S., on the left bank of the Seine, *Forts d'Ivry*, *de Bicêtre*, *de Montrouge*, *de Vanves*, and *d'Issy*; on the W., the *Forteresse du Mont Valérien*. Most of these were entirely destroyed in 1870-71, but have since been rebuilt. A second line of forts at a greater distance from the ramparts, are now being constructed on the heights commanding the valley of the Seine. On the right bank of the Seine: the *Forts de Cormeilles*, *de Domon*, *de Montlignon*, *de Montmorency*, *d'Ecouen*, *de Stains*, *de Vaujours*, *de Villiers*, and *de Villeneuve St. Georges;* on the left bank, the *Forts de la Butte Chaumont*, *de Palaiseau*, *de Châtillon*, *de Villeras*, *de Haut Buc*, *de Saint Cyr*, *de Marly*, *de Sainte Jamme*, and *d'Aigremont*.

9. Parc de Monceaux. Russian Church.

The **Parc de Monceaux** (Pl. R, 15), to which the Avenue de la Reine Hortense leads from the Arc de l'Etoile (½ M.), and the Boulevard Malesherbes (p. 84) from the Madeleine (1 M.), is another promenade which affords a pleasant retreat from the noise and bustle of the town. It is open to the public from 6 or 7 a.m. till 10 or 11 p.m. accordingto the season. Comp. p. 63.

These grounds, which formerly belonged to the domain of *Monceaux*, or *Mousseau*, part of the lordship of Cluny (p. 234), were purchased by *Philip of Orleans*[1], *Duc de Chartres*, *Egalité*, father of Louis Philippe, in 1778, and newly laid out under the directions of *Carmontelle*, in a style intended to be entirely novel, differing from both French and English established notions, so as to surprise and delight the visitor at every step. This intention was carried out with considerable success, and the park became one of the most fashionable resorts of the 'beau monde'. Balls, plays, and fêtes of the most brilliant description were celebrated here.

The Revolution converted the park into national property. Napoleon I. presented it to his chancellor Cambacérès, who however soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans. After having been employed in 1848 for the 'national ateliers', it eventually came into the possession of the city, and has been transformed by M. *Alphand* into a charming public promenade for carriages, riders, and foot-passengers. It is now considerably reduced in extent, being about 10 acres only in area, and cannot vie with the Bois de Boulogne, the Buttes Chaumont, or the Bois de Vincennes, but it has the advantage of offering a pleasant and refreshing retreat within the precincts of the city. The original fantastic character of the grounds has been to a great extent restored, as in the *Naumachie*, an oval sheet of water bounded by a semi-

circular Corinthian colonnade, the artificial rock-built hill with its grotto, and the grove with the tomb.

From the gate of the park on the side next to the Avenue du Parc, or de la Reine Hortense, are seen the pyramidal gilded domes of the —

Russian Church (Pl. R, 12), situated in the Rue Daru. Visitors are admitted on Sundays, Wednesdays, and Fridays at 11, and on Sundays and Thursdays from 3 to 5 o'clock. The edifice is remarkable for its richness and elegance, and the interior is decorated with taste. The walls are covered with frescoes, and the *Iconostasis*, a screen of carved wood separating the nave from the choir, is adorned with figures of Christ, the Virgin, and saints.

In returning we may visit the objects of interest which lie to the N. of the Boulevards (p. 187).

10. The Rue de Rivoli.

St. Germain l'Auxerrois. Boulevard de Sébastopol. Tour St. Jacques. Place du Châtelet. St. Merri.

The ***Rue de Rivoli** (Pl. W, 18, 20, 23; *II*, *III*, *V*), after the boulevards, is one of the handsomest streets in Paris and one of the most important of its arteries of traffic. It runs parallel with the Seine for $1^3/_4$ M., extending from the Place de la Concorde to the Rue St. Antoine, which forms a prolongation connecting it with the Place du Trône. This fine street was constructed between 1802 and 1865, having been finally completed during the second empire by the demolition of 300 houses between the Place du Palais Royal and the Hôtel de Ville. It passes the garden of the Tuileries, the Louvre, and the Place du Palais Royal, this part of the street as far as the Rue du Louvre being flanked by arcades on the N. side, upwards of $^1/_2$ M. in length, where there are many attractive shops and hotels of the highest class. The continuity of the arcades was broken in consequence of the destruction by the Communists of the Ministère des Finances, but part of the site is now occupied by the *Hôtel Continental* (comp. p. 5).

In 1874 an *Equestrian Statue of Joan of Arc*, in bronze, was erected in the small *Place des Pyramides*, opposite the new *Rue des Tuileries* (p. 151), a work which has been somewhat severely criticised by connoisseurs.

The N. wing of the Louvre, on the right, now contains the *Ministère des Finances*. On the left is the small, and generally crowded Place du Palais Royal, beyond which are the *Grands Magasins du Louvre* and the Grand Hôtel du Louvre. Adjacent, but partially concealed by the last arcades, rises the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621, but now used as a Presbyterian place of worship (p. 47). The entrance is in the Rue St. Honoré.

Opposite the Louvre colonnade (E. side) rises the church of —

***St. Germain l'Auxerrois** (Pl. W, 20; *III*), which was founded before the time of Charlemagne. In its present form the church dates from the 15th and 16th centuries, but numerous portions dating from the three preceding centuries have been retained. The principal restoration took place during the period when the purity of the Gothic style had begun to be lost in richness of decoration.

The **Porch* consists of three large and two small arcades, surmounted by a kind of terrace with a balustrade, which also runs round the whole church. Above the terrace, but farther back, rises the gable façade of the nave, perced with an arched window of rich Flamboyant rose tracery and flanked by two hexagonal turrets. The gable is crowned with an Angel of the Last Judgment by *Marochetti*. The porch, designed by *Jean Gaussel*, dates from the first half of the 15th century. The statues of saints which embellish the pillars are chiefly of a later date. The interior of the porch is adorned with frescoes on a gold ground, by *Mottez*, now sadly defaced. In the centre: Christ on the Cross, surrounded by saints, among whom is the Maid of Orleans; between the principal and the lateral portals, on the left the Sermon on the Mount, and on the right the Mount of Olives; over the lateral portals, Jesus in the Temple, and the Descent of the Holy Ghost.

The church is entered by three portals in the façade, adorned with statues and gilded statuettes, the one in the centre dating from the 13th cent. The statue of the Virgin on the pier is modern.

The Interior, to which the lowness of the roof gives a depressed character, consists of nave and double aisles, and is surrounded with chapels. The decorations are modern. The walls are covered with frescoes, the finest of which is a Descent from the Cross, in the S. transept, by *Guichard* (1845). The large chapel of Notre Dame, to the right of the entrance, occupying the whole of this side of the church as far as the transept, is closed by handsome woodwork and contains a Tree of Jesse, in stone, of the 14th cent., a Gothic altar designed by M. *Viollet-le-Duc* several paintings, and stained glass by *Amaury Duval*.

The marble **Basin* for holy water in the S. transept, designed by Mme. de Lamartine and executed by *Jouffroy*, deserves inspection. It consists of three shells, and is surmounted by a finely sculptured group of three angels around a cross.

The first chapel of the choir beyond the Sacristy contains monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). The contiguous chapel contains a figure in marble of an angel praying. The paintings in this part of the church are insufficiently lighted.

The chapel beyond that of the apse contains two statues from a mausoleum of the Rostaing family. The chapel after the next contains a monument to St. Denis, who is said to have been interred at this spot after his martyrdom (p. 303). The chapel of Notre Dame de la Compassion, adjoining the N. transept, contains an altar-piece in wood in the Flamboyant style, representing the history of Christ and the Virgin. The pillars of the nave were converted into fluted columns in the 17th cent., and the handsome wood-work of the choir-stalls dates from the same period.

From the small tower near the transept once resounded the preconcerted signal for the massacre of St. Bartholomew, and during the whole

of that fearful night the bell unremittingly tolled its funeral peal. — On 14th Feb., 1831, the anniversary of the murder of the Duc de Berri (p. 181), a solemn mass was being performed here to his memory by the partizans of the elder branch of the Bourbon family, when the populace forced their way into the sacred edifice, ejected the priests, and compelled the authorities to keep the church closed for a considerable time. It was afterwards used as an office for the mayor of the 4th Arrondissement, but was re-opened as a church in 1838.

With a view to give uniformity to this Place opposite the colonnade of the Louvre, the new *Mairie* of the first arrondissement has been erected in a style similar to that of the church of St. Germain l'Auxerrois, on the opposite side of the Place. The *Tower* between the two, from *Ballu's* designs, was built simply to fill up the vacant space, a stop-gap which cost 2 million francs. It contains a 'carillon', or chimes, of 38 bells.

We now continue to follow the Rue de Rivoli towards the E., and soon cross the *Rue St. Denis* (p. 73) and the —

Boulevard de Sébastopol (Pl. W, 23, 24; *III*), one of the magnificent streets constructed under Napoleon III. by M. Haussmann, Préfet de la Seine. At the N. end it is terminated by the Grands Boulevards (p. 73), between the Porte St. Martin and the Porte St. Denis, and is prolonged beyond them under the name of *Boulevard de Strasbourg*, which crosses the Boulevard de Magenta and leads to the *Gare de l'Est* (p. 191). At the S. end it terminates in the Place du Châtelet (see below).

In a small public garden at the intersection of the Rue de Rivoli and Boulevard de Sébastopol rises the —

***Tour St. Jacques** (Pl. W, 23; *III*, *IV*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22, a relic of the church of *St. Jacques de la Boucherie* which was taken down in 1789 and sold as national property. The *View from the summit (310 steps; admission 10 c.) is the finest in Paris, as the tower occupies a very central position; in the immediate vicinity flows the Seine, with its numerous bridges, at the spectator's feet lie the modern buildings of the Rue de Rivoli and Boulevard de Sébastopol, and the Place de l'Hôtel de Ville. The purchase and restoration of the tower have cost the city nearly a million francs. In the hall on the ground-floor is a statue of the philosopher *Pascal* (d. 1662), who on the summit of this tower made his first experiments with regard to atmospheric pressure, by *Cavelier*.

The **Place du Châtelet** (Pl. W, 20, 23; *V*), the site of which was occupied till 1802 by the notorious prison of that name, lies at the S. end of the Boulevard, on the bank of the Seine. The *Fontaine de la Victoire*, designed by *Bosio*, and erected here in 1807, commemorates the first victories gained by Napoleon I. It is adorned with four figures representing Fidelity, Vigilance, Justice, and Power, and sur mounted by the 'Colonne du Palmier', on which are inscribed the names of the battles. On the summit is a statue

of Victory, with outstretched hands, as if in the act of distributing laurels. The monument originally stood farther from the Seine, but was removed *entire* on the construction of the Boulevard de Sébastopol in 1855, and re-erected here on a pedestal adorned with four sphinxes. On the right and left of the Place du Châtelet are situated the *Théâtre Historique* (formerly Lyrique), burned down in 1871, but since rebuilt, and the *Théâtre du Châtelet* respectively (see p. 53).

The **Pont au Change** (Pl. W, 20; *V*), of equal breadth with the Boulevard itself, is one of the chief channels of communication between the Cité (p. 211) and the left bank. The bridge, which is one of the most ancient and renowned in Paris, was entirely rebuilt in 1858-59.

In the Rue St. Martin, a little to the N. E. of the Tour St. Jacques, rises the church of **St. Merri** (Pl. W, 23; *III*), properly *St. Médéric*, from Prior Médéric of Autun, who was buried about the year 700 in the Chapelle de St. Pierre which then occupied this site. The church is a good Gothic building, although begun as late as 1520, and not completed till 1612. It possesses a beautiful portal in the Flamboyant style. The large chapel on the right is a Renaissance structure, containing statues by *Debay*. The interior is adorned with fine modern frescoes by *Lehmann*, *Amaury Duval*, *Chassériau* (d. 1856), and *Lepaulle*, and with two pictures by *Vanloo* (d. 1765).

Not far from St. Merri, beyond the Boulevard de Sébastopol, are the Halles Centrales and the church of St. Eustache (p. 179).

11. Hôtel de Ville.

St. Gervais.

The **Hôtel de Ville** (Pl. W, 23; *V*), or town-hall of Paris, architecturally and historically the most interesting building in the city, was burned to the ground by the Communists on 24th May, 1871. The loss to Paris is irreparable, and the value of the property destroyed, including the library of 100,000 vols., numerous works of art, and a great many important public documents, incalculable. The work of rebuilding the whole edifice in the same style is now being carried on, under the superintendence of *Messrs. Ballu* and *de Perthes*.

The construction of this once magnificent edifice was begun in 1533, but was suspended until the reign of Henri IV., when it was completed by the Italian architect *Domenico Boccadoro da Cortona* in 1628, in the Renaissance style. As the original building afforded too little accommodation for the residence and offices of the chief municipal functionary of Paris, who was called '*Prévôt des Marchands*' down to 1789, and afterwards '*Préfet de la Seine*', it was gradually enlarged; and when the additions were completed

in 1841, the edifice was four times the size of the Hôtel de Ville of Henri IV. Notwithstanding its vast size, it was again found necessary in 1857 to make further provision for the offices of the Préfecture by erecting two buildings opposite the principal façade, on the other side of the Place.

The Hôtel de Ville was in the form of a rectangle, 330 ft. long, and 276 ft. wide, with 25 windows on one side and 19 on the other; it stood in an open situation, and contained three courts within its precincts. The niches contained statues of celebrated Parisians of all ages, down to Bailly, elected mayor of Paris by acclamation at the outbreak of the Revolution in 1789, and Lafayette, commandant of the National Guard in 1789 and 1830. Several of these statues and others in the interior have escaped destruction, though not without serious injury. Among those which have been preserved are a bronze statue of Louis XIV. by *Coyzevox*, which stood in the first court, an equestrian statue of Francis I. by *Cavelier*, and an equestrian figure in relief of Henri IV., in bronze, after *Lemaire*, which was placed over the principal entrance.

The splendour-loving metropolis had done its utmost to enable the Préfet de la Seine to discharge his duties with becoming magnificence. The reception and ball-rooms on the first floor were so gorgeously fitted up as entirely to eclipse those of the imperial palaces, and the ceilings of several of the apartments were painted by the eminent artists *Ingres*, *Delacroix*, *Lehmann*, *Müller*, and others.

The municipal staff of 500 officials formerly employed at the Hôtel de Ville is now established in the Palais du Luxembourg (p. 222). The prefect is the superior officer of the twenty *maires* of Paris, each of whom presides over an *arrondissement* (p. xxiv), and of the *sous-préfets* of the districts of St. Denis and Sceaux.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later, Louis XVI. came in procession from Versailles to the Hôtel de Ville under the protection of Bailly and other popular deputies, thus publicly testifying his submission to the will of the national assembly. The king was accompanied by a dense mob, to whom he showed himself at the window of the Hôtel de Ville wearing the tri-coloured cockade, which Lafayette had just chosen as the cognisance of the new national guard. On 27th July 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre, to escape arrest, attempted to shoot himself, but only succeeded in shattering his jaw. Here was also celebrated the union of the July Monarchy with

the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced General Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic.

From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from 19th March to 22nd May, 1871, that of the Communist usurpers and their pretended 'comité du salut public'. In accordance with a secret resolution passed by the ringleaders of these miscreants on 20th May (comp. p. 150), heaps of combustibles steeped in petroleum, and barrels of gunpowder were placed in various parts of the building. At the same time the insurgents had strongly barricaded every approach to the building, which from the first had been the great centre of their operations, and where they had accumulated every possible means of defence. On the morning of 24th May a fearful struggle began in the Place de l'Hôtel de Ville, and was protracted without intermission until the following morning. As the insurgents were gradually driven back, they gave vent to their rage and despair by setting on fire many of the surrounding buildings and murdering the inhabitants, while two of their number, specially charged with the task by the commandant Pindy, ignited the combustibles in the Hôtel de Ville, although about 600 of their party were still within its precincts. The troops, now masters of the whole neighbourhood, directed an incessant fire against the devoted building and its unhappy occupants, all of whom perished. No quarter was given to those who attempted to escape from the blazing pile, while those who remained within its walls met with a still more appalling fate.

Napoleon III. greatly improved the appearance of the edifice by the removal of the squalid lanes and alleys by which it was formerly surrounded, and which have been so graphically depicted by Eugène Sue. Another work of the late régime is the extensive *Caserne Napoléon*, erected in 1852-54, capable of accommodating 2500 men, situated at the back of the Hôtel de Ville and connected with it by means of subterranean passages. Adjacent to it, on the quay, is the *Caserne Lobau*, a large cavalry and artillery barrack, erected by Napoleon III. in 1857. These precautionary measures were intended to prevent the recurrence of the rebellious scenes so frequently enacted at the Hôtel de Ville, but, in 1870 and 1871, owing to the anomalous condition of political affairs, they proved quite abortive.

The *Place de l'Hôtel de Ville*, formerly named *Place de Grève* ('bank of the river'), has also witnessed many a tragedy. During a long series of years the stake and the scaffold exercised their dismal sway here. Thus in 1572, after the massacre of St. Bartholomew, Catherine de Médicis doomed the Huguenot chiefs

Briquemont and Cavagnes to perish ignominiously by the gallows in this Place; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be tortured and executed here for having accidentally caused the death of her husband Henri II. at a tournament (p. 70). From that period down to 1789, the Place de Grève witnessed the execution of the numerous victims of a despotic government, as well as criminals; and in the July of that year, after the capture of the Bastille by the insurgents, Foulon, general controller of finance, and his son-in-law Bertier, the first victims of the Revolution, were hanged by the mob on the lamp-posts of this Place.

The *Guillotine*, an instrument for the decapitation of criminals recommended by the physician Guillotin to the Convention, was first used in the Place de Grève, but was soon removed to the Place de la Concorde (p. 154). From 1795 down to the JulyRevolution of 1830 the Place again became the usual place of execution.

The **Church of St. Gervais** (Pl. W, 23; *V*), or *St. Gervais et St. Protais*, which rises at the back of the Hôtel de Ville, dates chiefly from the 15th and 16th cent., and presents a combination of the Flamboyant and Renaissance styles. The heavy Greek portal, added by *Debrosse* in 1616, is considered a fine work, although not harmonising with the rest of the building.

The INTERIOR, which is remarkable for its height and the pendentives of its vaulting, contains several valuable paintings. In the chapel of St. Denis, the third on the left, is a *Passion*, painted on wood, in nine sections, a work of the German school of the 15th century. In the second chapel on the left is a bas-relief in stone, of the 13th cent., representing Christ receiving the soul of the Virgin. To the right of the apse is the *Mausolée* of Michael Le Tellier (d. 1685). The candelabra and a bronze crucifix on the high altar are good works of the 18th cent.; the stalls are of the 16th. The church formerly contained a number of fine stained glass windows by *Jean Cousin* (1500-1584), of which only two, both restored, now remain, one in the Chapelle de la Vierge, the second and finer, representing the Judgment of Solomon, in the second chapel on the right.

At the beginning of the Rue St. Antoine, on the right, is the the old Jesuit church of *St. Paul et St. Louis* (Pl. W, 25, 26; *V*), erected in 1627-41, with a handsome Renaissance portal, and covered with a dome. Interior richly decorated. The building on the right, formerly a Jesuit college, is the *Lycée Charlemagne*.

Opposite this building is the beginning of the *Rue Sévigné* (formerly Rue Culture Ste. Catherine), where the Rue de Rivoli ends, and the Rue St. Antoine begins. In the Rue Sévigné is situated the Musée Carnavalet (see p. 178).

At the back of the Lycée is situated a barrack, adjoining which, at the entrance to the Rue du Figuier, is the *Hôtel de Sens*, a building of the latter part of the 15th cent., with turrets.

Farther on is the handsome *Hôtel La Vallette*, of the 16th cent., at present in course of restoration; then, in the Rue de Sully (Pl. W, 25; *V*), the *Caserne des Célestins*, and the valuable *Bibliothèque*

de l'Arsenal. The latter is contained in part of the old arsenal of Paris, which extended from the Seine to the Bastille.

The Library is open daily 10-3, except on Sundays and holidays and during the vacation (15th Aug. to 1st Oct.). Its founder was the Marquis *Paulmy d'Argenson*, who sold it in 1785 to the Comte d'Artois. The latter added the Duc de Lavallière's library to it in 1787. During the Revolution it became government property and was thrown open for general use. In 1815 after the Restoration, it was returned to the Comte d'Artois, and under the name of *Bibliothèque de Monsieur* was still left accessible to the public. At the July Revolution it fell once more into the hands of the state, and received its present name. After the Bibliothèque Nationale it is the finest library in Paris.

At a short distance from the Bibliothèque de l'Arsenal, to the right, is situated the Jardin des Plantes (p. 243), and to the left is the Place de la Bastille (p. 68).

12. Archives et Imprimerie Nationales.

Musée Carnavalet.

Archives Nationales. To the N. of the Hôtel de Ville, at the angle formed by the Rue des Archives with the Rue de Rambuteau and the Rue des Francs Bourgeois, its prolongation towards the E. (Pl. W, 23; *III*), is situated an extensive edifice in which the state archives of France have been preserved since 1789. This building occupies the site of the mansion of the Connétable de Clisson, erected in 1371, of which there still exists in the Rue des Archives, to the left of the façade, a handsome gateway flanked with two turrets, and adorned with armorial bearings, gilded and painted, with the motto — 'pour ce qu'il me pleit' (restored in 1846). The present Palais des Archives chiefly consists of buildings erected by François de Rohan, Prince de Soubise, at the beginning of the 18th cent. (whence it was formerly named the *Hôtel Soubise*), and others recently added or reconstructed. The entrance is by Rue des Francs Bourgeois 62. The court is surrounded by a handsome Corinthian colonnade; the pediment is adorned with sculptures by *R. Lelorrain* (d. 1743).

By a decree of the constitutional assembly a committee was appointed in 1794 to examine and classify the official documents preserved in the public depôts. This body finished its labours in 1801, and in 1808 the records were transferred to their present domicile.

The national archives are divided into four departments — the 'Section du Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Judiciaire'. Visitors are admitted on application for purposes of research daily, 10-3 o'clock, except on holidays, on previous application at the *Bureau des Renseignements*. The building also contains the *Ecole des Chartes*, established in 1831 for training paleographical archivists (three years course), a *Musée des Archives*, and a *Musée Sigillographique*.

The Musée des Archives or Paléographie (open to the public on Sundays, 12-3, and also on Thursdays, during the same hours,

by permission obtained beforehand from the *Directeur Général*), arranged in six rooms of the first floor on the side of the building next to the Rue du Chaume, contains some of the most interesting documents preserved in the building. At the top of the staircase we turn to the right. The walls are covered with frames containing specimens of documents.

I. *Salle des Mérovingiens, des Carlovingiens, et des Capétiens.* The catalogue is placed on a stand to the right. In large frames on the left are exhibited several MSS. of the Merovingian and Carlovingian periods. Behind them, to the left, are the accounts of the Hôtel de St. Louis (1256-57) by Jean Sarrasin. In a cabinet to the left are the papers relating to the trial of Joan of Arc, with a caricature of the maid drawn during the proceedings. Beyond these are other Merovingian (one as early as 625) and Carlovingian MSS. On the wall next to the street is hung the testament of Philip Augustus (1165-1223); on the wall at the back of the room, that of St. Louis (1226-70).

II. *Salle des Valois.* On the right, in the second row of glass cases, is the Edict of Nantes, issued by Henri IV. in 1598, and Revocation of the Edict by Louis XIV. in 1685. Letters of Catherine de Médicis, one of Mary, Queen of Scots, etc.

III. *Salle des Bourbons.* On the left, within a railing, is a glass case containing, among other curiosities, the 'procès-verbaux' of the examination of Marie Antoinette at the Conciergerie; records of the examination of several other members of the royal family; journal of Louis XVI. (from 1st Jan. 1766 to 31st July 1792); speech delivered by the King before the Convention after his defence by De Sèze (26th Dec. 1792); 'procès-verbal' of the interment of Louis XVI. (21st Jan. 1793). Above the case is the last letter of Marie Antoinette, written in the Conciergerie on 16th Oct., 1793, and beside it is the testament of Louis XVI. 'fait a la tour du Temple le 29. Déc. 1792' (comp. p. 188). (The genuineness of these last two documents is, however, a matter of dispute: the letter does not bear the queen's signature.) In the centre of the room, near the railing, is the testament of Maria Leszczinska (21st June 1767).

IV. *Salle Ovale.* A glass-case contains (right side) the record of the Tiers Etat of Paris (1789), the Declaration of the rights of men and citizens (1789), and the Constitution of 1791; (left side) the resolution ordering the destruction of the Bastille, and a proposed address to the king by Mirabeau. — This saloon, which was once the drawing-room of Mme. de Rohan, is embellished with ceiling-paintings by *Natoire* (d. 1777), representing the adventures of Psyche.

V. *Salle de la République.* By the first window, several assignats, or notes issued by the revolutionary government on the security of confiscated church-lands. By the second window is the famous

Oath taken at the Jeu de Paume (p. 279), with the signatures. To the left of the door are several documents executed by members of the Convention or issued by the constitutional government. In the right corner of the central case are several letters of Charlotte Corday.

VI. *Salle du Consulat et de l'Empire.* Numerous documents of comparatively uninteresting character. A table on which Robespierre was placed when wounded. Above it, an allegorical painting of little artistic value, but historically celebrated. It dates from the reign of Henri IV. and represents the vessel of the church on the sea of the world, surrounding by figures of drowning heretics, among whom is Henri IV. himself. It was discovered in a church of the Jesuits and afforded an argument against them when the order was suppressed in 1762.

A room which is not open to the public *(Salle des Documents)* contains state documents of importance in solid bindings; also an *Iron Safe* manufactured in 1791 by order of the National Assembly for the custody of the standard weights and measures according to the metrical system. This room also contains a model of the Bastille made from a stone of that building, the keys of the fortress, etc.

The *Musée Sigillographique*, which is not yet open to the public, consists of a very complete collection of seals from the time of Childeric I. (457) down to the present day. It is situated on the ground-floor of the principal building, opposite the entrance.

In the Rue Vieille du Temple, on the E. side of the Palais des Archives, is situated the **Imprimerie Nationale**, or government printing-office (Pl. W, 23; *III*), which occupies the old Hôtel de Strasbourg, a mansion once inhabited by the celebrated Cardinal de Rohan (d. 1803), after whom it was once called *Palais du Cardinal*. The court is adorned with a copy in bronze of the Statue of Gutenberg by *David d'Angers* (d. 1856) at Strasbourg. The printing-office is shown on Thursdays at 2 o'clock to visitors furnished with tickets from the director. The establishment employs about a thousand workpeople of both sexes. The types are cast, the paper made, and the binding executed within the same building. Oriental characters of all kinds are particularly well represented, and on the occasion of a visit to the establishment by Pius VII. the Lord's Prayer was printed in his presence in 150 different languages. The chief work of the establishment consists in printing official documents of all kinds, books published at the expense of government, geological maps, and certain playing-cards (viz. the 'picture-cards' and the aces of clubs, the manufacture of which is a monopoly of the state). Special permission must be obtained to see the cabinet containing dies and a copy of the Imitation of Christ (trastuslation by Corneille, with miniatures, etc.) which obtained the first prize at the Exhibition of 1855.

The large building in the Rue des Francs Bourgeois, nearly opposite the Archives, is the *Mont de Piété*, or great pawnbroking

establishment of Paris; chief entrance Rue des Blancs Manteaux 18.

To the E., not far from the Place des Vosges (p. 70), the Rue des Francs Bourgeois is crossed by the Rue Sévigné (see p. 174), No. 23 in which is the *Hôtel Carnavalet*, containing the —

Musée Carnavalet (Pl. W, 26; *V*). The building, which dates from the 16th and 17th centuries, was begun from designs by *Lescot* and *Bullant*, and finished under *Ducerceau* and *F. Mansart*. It was purchased by government in 1869, entirely restored, and afterwards fitted up for the reception of a municipal museum and a new municipal library. The name is a corruption of *Kernevalec*, a lady of that name having been the original proprietor of the mansion, and it was afterwards the residence of Mme. de Sévigné for a period of twenty years (1677-98). The sculptures on the façade and those in the court, facing the entrance (twelve months), are attributed, probably rightly, to *Jean Goujon* (p. 107). The Museum collection has been crowded out of its rooms by the rapidly increasing library, and at present lies in confusion on the ground-floor. Some articles have been sent to the 'Exposition' in the Champ de Mars. The Concierge (to the eft of the entrance) conducts visitors through the museum and the library (fee 1 fr.).

The Museum consists of three sections, each of which is divided into four periods: Ages Antéhistoriques, Période Gallo-Romaine, Moyen-âge et Renaissance, Epoque Contemporaine). Section 1: *Musée Lapidaire*, containing the architectural fragments and sculptures excavated in various parts of Paris by the municipal engineers, including several stone seats from a Roman amphitheatre discovered in the Rue Monge, with the names of the persons entitled to use them; stone coffins, a mutilated statue of Sequana (the Seine), and a fragment of a triumphal arch. — Section 2: *Musée de Décoration et Ameublement*, comprising most of the objects of value found during the demolition of old Parisian buildings, such as doors, windows, panels, and insignia of guilds and corporations, and various curious or interesting articles, such as the chairs in which Voltaire and Béranger used to work. Section 3: *Musée Technologique*, consisting of 10,000 specimens of utensils and tools used by the different classes of Parisians during the middle ages and the Renaissance period.

The new *Bibliothèque de la Ville*, founded in 1871, already consists of about 45,000 vols., arranged in the rooms once occupied by Madame de Sévigné. The books may be consulted daily from 10 to 4 or 5 on a written permission granted by the Prefect of the Seine. The collection of *Plans of Paris* is of great interest. At the back of the building, where a new structure has been erected for the museum, is a small garden containing a pavilion from the old Hôtel de Choiseul; the Arc de Nazareth (16th cent.), formerly at the Préfecture de Police; and the façade of theold guild-house of the drapers (17th cent.). Three rooms in the building are to be fitted up with the decorations of three 'salons' of the 17th cent. purchased by the city. The 1st will be decorated with eight medallions and a ceilingpainting by *Le Brun*. The 2nd will have a ceiling-painting by *Le Sueur*. The 3rd is to be fitted up as a cabinet of the period of Mazarin.

13. St. Eustache.

Halles Centrales. Fontaine des Innocents. Tour de Jean Sans Peur.

The ***Church of St. Eustache** (Pl. W, 21, 20; *III*), situated at the S. end of the Rue Montmartre, opposite the Halles Centrales (p. 180), and not far from the Louvre, is one of the most important, though not the most interesting buildings in Paris. It presents a strange mixture of degenerate Gothic and Renaissance architecture. Its erection occupied upwards of a century, 1532-1637, while the W. portal with its Doric and Ionic columns was begun in 1752, and only completed in 1854. The funeral rites of Mirabeau were solemnised in 1791 in this church, from which the body was conveyed to the Pantheon; and here was celebrated the Feast of Reason in 1793. Two years later the church was handed over to the 'Theophilanthropists', who converted it into a temple of agriculture. The usual entrance is by a side-door near the Rue Montmartre.

The Interior consists of a nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. The proportions of the interior are graceful and lofty, and produce a good general effect.

The chapels, which bear the arms of their founders over the arches, are richly decorated, and contain some fine *Frescoes.

Right Side, beginning from the great W. portal. In the second bay is the Chapel of St. Cecilia, with old frescoes restored by *Basset*. Next are the Chapels des Innocents and du Purgatoire, with frescoes by *Gourlier* and *Magimel*. The last of these contains a group representing the Flagellation, in white marble.

The S. transept contains bas-reliefs by *Devers*, six statues of Apostles by *Debay*, and large frescoes by *Signol* representing the Evangelists and the virtues Faith, Hope, and Charity.

Farther on are three chapels adorned by *La Rivière*, *Vaugelet*, and *Lazerges*. The next contains old frescoes revived by *Cornu*. Those of the following chapel are by *Pils*; those in the next are by *Damery* and *Biennourry*; and those in the chapel from which the Salle des Catéchismes is entered, by *Signol*.

The large *Chapelle de la Vierge* which follows was added at the beginning of the present century. Over the altar is placed a fine statue of the Virgin by *Pigalle* (d. 1785). The frescoes are by *Couture*.

The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683), the able minister of finance of Louis XIV., consisting of a sarcophagus of black marble, with a figure of Colbert in a kneeling posture, in white marble, by *Coyzevox* (d. 1720). At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tubi* (d. 1700).

Continuing to make the circuit of the choir, we observe five other chapels between the last mentioned and the transept, containing frescoes by *Delorme*, *Basset* (early frescoes restored), *Serrur*, **Pichon*, and **Felix Barrias*. Those in the fourth represent scenes from the life of Ste. Geneviève, and those in the fifth are from the life of St. Louis. The latter also contains an Entombment by *A. Lenoir*.

The short N. transept is also richly adorned with bas-reliefs, statues of Apostles, and large frescoes by the same masters as those in the S. transept. Above a basin for holy water is a fine group of Pope Alexander I., by whom the use of holy water was introduced.

We now go out to examine the handsome and appropriate N. portal, which faces a lane leading to the Rue Montmartre.

Re-entering, we next pass the chapel of St. Eustache, containing the relics of the saint, who was a Roman general under the name of Placidus in the reign of the Emp. Titus, and adorned with frescoes from his history by *Le Hénaff*. The frescoes in the next chapel, restored by *Basset*, date from the 16th cent.; those in the next three are by *Riesener*, *Marquis*, and *Glaize*.

The high altar in white marble, the modern pulpit in carved wood by *Moisy* and *Pianet*, the woodwork of the 'banc d'œuvre' (stalls) and the *Orgue* are also worthy of note. This instrument, the two predecessors of which were destroyed by fire, is one of the best in Paris. St. Eustache is much frequented, especially on festivals, on account of the excellence of the music.

The ***Halles Centrales** (Pl. W, 20, 23; *III*), a vast structure, chiefly of iron, and covered with zinc, erected by the architect *Baltard* (d. 1874), rise to the S. of St. Eustache. They consist of ten pavilions, between which run covered streets, 48 ft. wide, and 48 ft. in height, and are intersected by a boulevard 105 ft. in width, extending from the Pointe St. Eustache towards the Rue de Rivoli. The six pavilions on the E. side of the boulevard occupy a space of 182 by 136 yds., and the whole market when complete will cover an area of 22 acres. The expense of purchasing the site and erecting the Halles has amounted to 60 million francs. Each pavilion contains 250 stalls, the area of each of which is about 40 sq. ft. Besides these there are no fewer than 1200 cellars under the Halles for the storage of goods, each 12 ft. in height, and lighted with gas. They are reached by staircases descending from the corner pavilions. A subterranean railway to connect these vast magazines with the Chemin de Fer de Ceinture is now in progress.

Some idea of the vast amount of food consumed in Paris may be gathered from the following statistics from '*Paris, ses Fonctions*, etc.' by *Maxime du Camp* (Paris, 1875). In the year 1873 the following quantities of provisions were sold at the Halles Centrales: 52,000,000 lbs. of salt water fish and 3,140,000 lbs. of fresh-water fish, costing 21,554,251 fr.; 16,840,000 lbs. of cheese, value 3,486,806 fr.; 22,500,000 lbs. of butter, value 31,144,342 fr.; 222,578,960 eggs, value 17,536,293 fr.; and 18,285,743 head of poultry, value 33,312,125 fr. The municipal duty (octroi) upon provisions and liquors amounted in the same year to 86,004,638 fr., or 12,231,100 fr. more than in 1868. Comp. p. xxv.

The Halles occupy the old Marché des Innocents, a market used as early as the 10th century. The **Fontaine des Innocents,** which once adorned the market-place, a piece of tasteful Renaissance work, was executed by *Pierre Lescot*, and embellished with sculptures by *Jean Goujon*. The back of the fountain abutted on the church of the Innocents; the open faces were pierced with arches, two being turned towards the Rue St. Denis and one towards the Rue aux Fer. On the destruction of the church in 1783, the fountain was carefully removed and reerected, under the superintendence of *Poyet* and *Molinos*, on the square at the corner of the Rues des Innocents and St. Denis (Pl. W, 23; *III*), in the somewhat incongruous form of a square pavilion, a fourth arch being at the same time added.

In order to complete the Halles Centrales, the mass of houses which separate it on the W. side from the **Halle au Blé** (Pl. W, 20; *V*), or cornhall, is to be swept away. The latter building, which is adorned with twenty-five arcades and covered with a dome, situated in the Rue de Viarmes, was erected in 1662, burned down in 1802, and rebuilt in 1811. The rotunda is 46 yds. in diameter in the interior, and 106 ft. high.

A little to the S. rises a fluted Doric *Column*, 100 ft. in height and 10 ft. in diameter, erected in 1572 by order of Catherine de Médicis for the purpose, it is said, of making astronomical observations.

To the N.E. of St. Eustache, between the Rue Montorgueil and the Rue de Turbigo, rises the **Tour de Jean sans Peur**, a fine specimen of the defensive architecture of the 15th cent., now quite disengaged from the houses which formerly enclosed it. The tower once belonged to the Hôtel de Bourgogne, where the Confrères de la Passion established their theatre in 1548. A spiral staircase in the interior leads to the top. Visitors apply at No. 23 Rue Tiquetonne (Pl. W, 24).

14. Bibliothèque Nationale.

Fontaines Richelieu and Molière.

The Bibliothèque Nationale is open daily, 10-4 o'clock, except on Sundays, holidays, and during the fortnight preceding Easter-Monday. Ordinary visitors are admitted to the old Salle de Lecture (see p. 183) and the collection of coins and medals only (p. 183), all the other rooms being reserved for purposes of study.

The entrance of the Bibliothèque Nationale is by No. 58 Rue Richelieu, adjoining the small *Square Richelieu* (Pl. W, 21; *II*), in which the Grand-Opéra formerly stood. After the assassination of the *Duc de Berry* by *Louvel*, which occurred here on 13th Feb., 1820, the building was taken down, and it was resolved to construct a 'chapelle expiatoire' on the site. This project was abandoned after the revolution of 1830, and the ***Fontaine Richelieu**, or *Louvois*, designed by *Visconti* (d. 1853), with statues representing the Seine, the Loire, the Garonne, and the Saône, by *Klagmann*, was then erected on the spot.

The **Bibliothèque Nationale**, once the *Bibliothèque du Roi* or *Royale* (in 1792 and 1848 *Nationale*, under the first and second empires *Impériale*, and since 1870 *Nationale* again), is probably the most extensive in the world. The building in which it is placed consists of a vast block bounded by four streets, the Rue Colbert, the Rue Neuve des Petits Champs, the Rue Vivienne, and the Rue Richelieu.

A considerable part of the edifice was once the palace built for himself by Cardinal *Mazarin* (d. 1661), the allpowerful minister of Louis XIII. and Louis XIV. The library buildings have long been undergoing restoration and gradual reconstruction, and these

improvements are now approaching completion. The handsome modern façade, separated by a court and railing from the Rue Vivienne, and the façade towards the Rue Neuve des Petits Champs belong to the new works. A spacious and handsome reading-room has also been completed.

The entrance to the old *Salle de Lecture*, which is open to the public and much frequented by idlers, is temporarily by No. 3 Rue Colbert, while that of the new *Salle de Travail* (with seats for 328 readers) is by Rue de Richelieu 58, near the fire-engine station. This last is only open to persons with tickets procured from the Conservateur de la Bibliothèque, Rue Neuve des Petits Champs, No. 8. Sticks and umbrellas must be left at the entrance, but no charge is made for their custody. Visitors are not permitted to quit the building with books, papers, or portfolios in their hands without a 'laissez-passer' from one of the librarians.

Charles V., surnamed the Wise (d. 1380), was the first French king who possessed any considerable number of books. This collection, however, was lost during the wars with England, and the actual founder of the present library was *Francis I.*, who assiduously purchased or caused copies to be made of manuscripts from every quarter, particularly from Italy, and in 1536 decreed that a copy of every work printed in France should be furnished to the royal library at Fontainebleau. Twenty years later Henri II. added the provision that each copy so furnished should be printed on vellum and handsomely bound, but for this an act of parliament afterwards substituted two copies printed on ordinary paper. On the expulsion of the Jesuits *Henri IV.* transferred the library to their college at Clermont, and used the confiscated wealth of the order in encasing the books in rich and handsome bindings. On the return of the Jesuits in 1604 the library had to undergo another removal; and it changed quarters again during the reign of *Louis XIII.*, and in that of *Louis XIV.* (1684) when it numbered 40,000 printed books and about 1100 MSS. Finally, in 1724, on the proposal of the librarian *Abbé Bignon*, it was accommodated in the Hôtel Mazarin, in which building, enlarged and improved, it still remains.

The number of books (3,000,000) and MSS. (150,000) is so enormous, that the book-cases containing them would, if placed in a continuous line, extend to a distance of thirty miles. Most of the books are copies of the choicest editions, and are carefully bound. The *Geographical Collection* contains about 300,000 maps, plans, etc.; the topography of Paris alone occupies 56 large folios. The *Collection of Engravings*, to the right on the ground-floor, consists of 8000 vols. and upwards of 1,000,000 plates, a number of which are exhibited so as to afford an historical illustration of the arts of engraving and lithography. The space at present available has been found totally inadequate for so vast a collection, and extensive alterations are accordingly being made.

The library, which was re-organised on 23rd Aug., 1858, contains four different departments: (1) Département des Livres Imprimés, Cartes et Collections Géographiques; (2) Département des Manuscrits; (3) Département des Médailles et Antiques; (4) Département des Estampes. Since 1853 upwards of 50,000 fr. have been expended annually on the preparation of a printed catalogue,

of which about sixteen volumes only, containing the medical works, those on the history of France, and the French and Oriental MSS., are completed.

Foreign scholars receive every attention from the librarians.

On entering the Salle de Lecture the visitor receives two slips of paper ('bulletins'). On one of these he writes the name and description of the book he desires to consult, and also his own name and address, and gives it to one of the employés at the office in the centre of the hall. He then waits till the employé returns and calls out the name of the book. In the Salle de Travail or new reading-room, however, where the seats are numbered, the visitor, after having presented his bulletin, has the book brought to him. The second bulletin, on which the visitor's name and address must also be written, is used as a check. The employés write upon it the names of the books lent, and stamp it when the books are returned, and the bulletin is then given up to the official at the exit. For farther details and the regulations for other departments, see the notices affixed to the doors of the different saloons.

The ***Cabinet des Médailles et Antiques** is open to the public on Tuesdays from $10^1/_2$ to $3^1/_2$ o'clock. The entrance is in the Rue Richelieu, the door beyond the fire-engine station when approached from the Boulevards, and the first when approached from the Palais Royal (visitors ring). It contains a valuable collection of *Coins*, *Medals* (200,000), and *Antiques*, comprising cut gems, and interesting Greek, Roman, Egyptian, and Assyrian curiosities. The old saloon specially destined for the collection is undergoing restoration, and the present arrangements are temporary.

Vestibule. On the wall at the back: *Zodiacal Monument from Dendera.* This monument occasioned much discussion in the learned world, until the discovery that the temple of Dendera was not completed before the early days of the Roman empire, pointed to the fact that the Greek signs of the Zodiac had been transported to Egypt. — The walls of the staircase and the —

Ante-Room, at the head of the staircase, bear Greek and Latin, Coptic and Phœnician inscriptions. — On the left is the —

Grande Galerie, or Principal Saloon, where the contents of the glass cases in the centre are specially interesting. In front of *Case I.* are several cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia. At the back, and in Cases II. and III. are cut gems and cameos of the Greek and Roman, mediæval, Renaissance, and modern times, with mythological and historical representations, and portrait-heads. A few only of the finest of the numerous choice specimens can be mentioned here. *Case II.*, Division 3, towards the door: No. 2337, the so-called *Seal of Michael Angelo*, a cut gem of the Renaissance, representing a Bacchanal; on the opposite side, 673, 674. *Two Bracelets of Diana of Poitiers*, each with one large and seven small cameos, also Renaissance work. To the left of the case stands the so-called *Chair of Dagobert*, 7th century. — *Case III.*, Division 1, towards the door: 4. *Head of Jupiter;* 209. *Apotheosis of Germanicus*, two antique cameos.

Case IV., standing lengthwise and supporting a smaller case, contains the objects of the greatest value. No. 279. Agate goblet, known as the *Cup of the Ptolemies*, with Bacchic reliefs, from the treasury of St. Denis; 2538. *Cup of Chosroes I.*, king of Persia (d. 579), with a

medallion below representing Chosroes enthroned, also from the treasury of St. Denis, where it was known as the 'Cup of Solomon'; 2780-81. *Trésor de Gourdon*, a tray and cruet of massive gold (6th cent.), found at the village of Gourdon, an interesting memorial of early Christian times; below, 3124. *Etruscan Mirror*, with the apotheosis of Hercules. The small top-case contains the *Apotheosis of Augustus*, the chief boast of the collection and the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in diameter; among the fifteen different figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius, Livia, Agrippina, Germanicus, and Caligula. This cameo was formerly preserved in the treasury of the Sainte Chapelle, and was supposed to represent a triumphal procession of Joseph in Egypt. Then, the *Patère de Rennes*, a sacrificial cup of massive gold, with reliefs representing the drinking contest of Bacchus and Hercules (triumph of wine over strength); the inner margin is adorned with sixteen medallions of Roman emperors of the family of the Antonines from Hadrian to Geta, son of Septimius Severus. In Division S, below: **Coin of Eucratides*, Greek king of Bactriana, weighing $5^1{}_2$ oz. or twenty times the weight of the ordinary Greek stater (4 drachms); until the discovery of this coin in 1867, pieces of four staters were the largest Greek coins known. The remaining divisions of the case contain antique gold jewellery and bronze utensils.

Case V., contains Roman. *Case VI.*, Greek (Asiatic and European), and *Case VII.* chiefly French coins. In *Case VIII.* is the *Silver Treasure of Villeret* (near Berthouville in Normandy), turned up in 1830 by the plough of a peasant, and consisting of 67 silver figures and vessels, of different periods (several of the second cent. B. C.) and of various values: images of Mercury; two tankards (2804-5) with embossed work representing scenes from Trojan mythology; Bacchic drinking vessels; two handsome antique drinking-vessels (2811-12), with beautiful reliefs. Behind this case is placed a silver disc, known as the '*Bouclier de Scipion*', with reliefs representing the restoration of Briseis to Achilles by Ulysses, Antilochus, Nestor, Diomedes, and two warriors, the messengers of Agamemnon, and probably dating from the fourth cent. of our era.

Glass Cabinets arranged along the Walls. Those by the wall of the entrance contain bronze statuettes, heads, vessels, and weapons. In the cases by the window wall are specimens of work in ivory, including antique tokens of victory for gladiators, and mediæval chessmen, diptychs, and triptychs. By the right wall are vessels of clay and terracotta, several in a very primitive style. Among the pieces of sculpture ranged along the tops of the cabinets the finest is No. 3725, Colossal female bust.

The Salle du Duc de Luynes, to the right of the principal saloon, contains interesting ancient coins, cameos, weapons, earthenware vessels, and other objects presented to the library by the duke, who was a zealous antiquarian (d. 1867). On entering, we observe at the end of the room a female *torso in Parian marble.

In the *Rue de Richelieu*, which extends between the Boulevard des Italiens and the Rue de Rivoli, a distance of more than $^1/_2$ M., at the corner formed with it by the Rue Molière (Pl. W, 21; *II*), is situated the **Fontaine Molière**, erected in 1844 to the memory of the celebrated dramatist, who died in 1673 in the house opposite (No. 34). The monument, 50 ft. in height, in the Renaissance style, was designed by *Visconti*. Molière is represented seated in a niche; on one side stands the Muse of the more serious description of comedy, on the other the Muse of lighter comedy, bearing scrolls on which the names of Molière's works are inscribed. The statue is by *Seurre* (d. 1858), the other sculptures by *Pradier*.

15. Conservatoire des Arts et Métiers.

The Collections in this institution are open from 10 to 4, on Sundays, Tuesdays, and Thursdays gratis, on Mondays, Fridays, and Saturdays, admission 1 fr. The machinery is seen in motion on the free days only. The Catalogue ($1^1/_2$ fr.) may be dispensed with, as all the articles bear inscriptions.

The ***Conservatoire des Arts et Métiers** (Pl. W, 24; *III*), the industrial school of Paris, is No. 292 Rue St. Martin, near the Porte St. Martin. The collections preserved in it are probably the most extensive of their kind in Europe. The handsome edifice in which they are arranged was formerly the Benedictine Abbey of *St. Martin des Champs*, but was secularised in 1789, and is now thoroughly restored and disengaged from other buildings. The portal erected in 1848-50 bears an inscription recording that the abbey was founded in 1060, that the foundation of the Conservatoire was decreed by the Convention in 1794, and that it was transferred to this edifice in 1798.

Although the original purpose of the institution was merely the establishment of a collection, it was soon found that some direct instruction was also necessary in order to render the exhibition of practical utility to workmen and artizans of different kinds. Courses of public lectures embracing all the various provinces of industrial activity have accordingly been instituted. (For more detailed information see notices at the entrance.)

The principal entrance is in the court, in the centre. Sticks and umbrellas must be left at the 'vestiaire' (10 c.). The collections are divided into 24 sections, the various objects in each being arranged as appropriately as possible.

Ground Floor. The *Vestibule* and the '*Salle-Echo*' which adjoins it contain ploughs, a rolling machine for metal sheathing, and a model of the screw-steamer 'Danube'. The curious acoustic properties of the Salle-Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the diagonally opposite angle.

On the Left of the vestibule. Room I.: French and foreign weights and measures, most of the foreign ones being guaranteed examples, procured by the French Government in exchange for copies of the French standards. — Room II.: Telescopes and other astronomical appliances. — Rooms III.-VI.: Galleries devoted to land surveying, and to watch-making from the earliest periods.

On the Right are the galleries of metallurgy and mining, with models of the relative machinery. Here we notice the boring-machine used in the formation of the Mont Cenis Tunnel, and a model of the Artesian fountain at Grenelle (p. 270). Then a vestibule containing samples of grain and vegetables, and models of all kinds of fruit and vegetables. This vestibule leads to a wing extending towards the garden, called the *Aile du Sud*, which contains

other imitations of fruits and a valuable collection of agricultural machinery and implements. We now retrace our steps and proceed in a straight direction to what was formerly the *Chapel* of the abbey, now a gallery containing machines of various kinds, which are set in motion by steam on Sundays, Tuesdays, and Thursdays. — We now return to the entrance and ascend the staircase.

First Floor. *Opposite* is the railway department.

On the Left. The central part of the building being divided lengthwise into two parts, we shall first visit the —

Left Side, where models of steam-engines and hydraulic machines are exhibited. A wing looking towards the court contains models of carding, spinning, and weaving machines, and samples of cotton, silk, etc. Among the looms is that of *Vaucanson* (d. 1782), the precursor of the modern *Jacquard*.

Returning to the great gallery, we observe models of windmills, vertical and horizontal, levers, brick and tile yards, and ovens.

We next pass to the right into the galleries of crystal, lighting and heating apparatus, and models of workshops for the manufacture of porcelain, pottery, nitric acid, and for the use of smiths, carpenters, nail-makers, metal-founders, and moulders; also models of mills. We next observe a chemical laboratory; then models of stoves, furnaces, lamps, gas-apparatus, etc. Farther on are galleries of acoustics and optics. Returning on the other side, we pass through the departments of printing, engraving, paper-making, the galvano-plastic art, and engine-turning; the glass-work saloon, where a lion and a serpent made of threads of glass are shown; the pottery department, where the 'Coupe du Travail' of Sèvres porcelain, representing in bas-relief the practice of the various arts and sciences is worthy of notice.

Having made the circuit of this wing, we next enter the second and less important gallery of the central part of the building, called the Salle de la Géométrie, and chiefly containing models used in the study of land-surveying, designs for staircases and bridges, etc.

On the Right. The following gallery is the Salle de la Mécanique, containing a collection of instruments illustrating the science of mechanics: dynamometers, anemometers, capstans, cranes, cog-wheels, a model of the apparatus used in the erection of the obelisk of Luxor (p. 155), etc.

In the *Aile du Sud*, to the left of the last gallery, is the Salle de Physique, where an extensive collection of physical instruments, electrical machines, telegraphic apparatus, ship's compasses, etc. is exhibited.

There now remains to be seen the second gallery of the central building extending as far as the staircase. It contains numerous models of machines used in the manufacture of sugar, gas, and oil, and in distilleries; tools used in manufacturing india-rubber, for carving wood, for making nails, etc., driven by machinery, and models of steam-engines.

A small room on the left contains turning-lathes and a collection of tools.

The **Refectory* of the ancient abbey, a beautiful Gothic hall, 47 yds. in length, and 7½ yds. in width, erected about the middle of the 13th cent. by *Pierre de Montereau* (p. 217), has recently been judiciously fitted up as a *Library* (20,000 vols.). The vaulted ceiling with its handsome moulding is supported by seven slender columns, and the whole saloon is tastefully painted and gilded. The library is open to students only, from 10 to 3 and from 7.30 to 10 o'clock daily, except on Mondays, when it may be inspected by the public; a glimpse of it may, however, be obtained on other days. Entrance in the court, to the right, in approaching from the Rue St. Martin.

Opposite the Conservatoire, between the Rue St. Martin and the Boulevard de Sébastopol, is situated the pleasant Square des Arts et Métiers (Pl. W, 24; *III*), in which rises the new *Théâtre de la Gaîté* (p. 53). In the centre of the square rises a lofty column surmounted by a *Victory* in bronze, by Crauk, with a pedestal bearing the names of the Crimean victories.

The neighbouring church of *St. Nicolas des Champs* presents no feature of interest except its Gothic portal, built in 1575 by *Colo. St. Merri*, at the S. end of the street, is described at p. 171.

16. Edifices to the North of the Old Boulevards.

Chapelle Expiatoire. St. Augustin. La Trinité. Notre Dame de Lorette. St. Vincent de Paul. Gares du Nord et de l'Est. St. Laurent.

These buildings on the N. side of Paris are most conveniently visited in the order above indicated, if the traveller starts from the Madeleine, or in the reverse direction if he happen to be near the Boulevard de Strasbourg. In either case the route will be easily found.

To the left (N.W.) of the Madeleine stretches the Boulevard de Malesherbes (p. 84), leading direct to the church of St. Augustin (p. 188) and the Parc de Monceaux (p. 167). Ascending the *Rue Pasquier*, the second street on the right side of this boulevard, as far as the Boulevard Haussmann, we reach a Square, planted with cypresses and weeping willows, in which rises the —

Chapelle Expiatoire (Pl. R, 18; *II*), erected by Louis XVIII. to the memory of Louis XVI. and Marie Antoinette, on the site of the old cemetery of the Madeleine where their remains were interred in 1793. The chapel was completed in 1826. The bodies of the unfortunate pair had been removed to the royal vault at St. Denis in 1815.

A broad flight of steps leads up to a vestibule (concierge to the left, ½-1 fr.), whence a second flight ascends to a court,

flanked on the right and left by covered colonnades, containing the tombs of other victims of the Revolution (said to be those of the Swiss Guards, p. 149).

The chapel, to which a third flight of steps ascends, is in the form of a Greek cross, covered with a dome. It contains two groups in marble. That on the left, by *Cortot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 176). The group on the right, by *Bosio*, represents Louis XVI. and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the last will of the king (comp. p. 176). Above the portal, in the interior, is a bas-relief by *Lemaire*, representing the removal of the remains of the king and queen from the cemetery of the Madeleine to the church of St. Denis. Staircases on each side of the altar descend to a crypt where the anniversaries of the deaths of these illustrious victims of the Revolution are commemorated on 21st January and 16th October.

On the N. side of the chapel is the Boulevard Haussmann, by which, turning to the W., we regain the Boulevard Malesherbes, where immediately before us, on the right, stands the church of —

St. Augustin (Pl. R, 15), built by *Baltard* in 1860-68. The church is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 160 ft. in height, crowned with an elegant lantern, and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a frieze representing the Twelve Apostles, a rose-window and a triangular pediment. Iron has been skilfully used in the construction of the church in such a way as to obviate the necessity for pillars or columns, which too often obstruct the view. The nave preserves the breadth of the façade the whole way back, the sloping sides of the triangle being formed by the decreasing depth of the side-chapels. In the interior are paintings by *Signol*, *Brissot*, and others, those in the dome and the chapel of Notre Dame being the finest. The high altar, standing beneath a sumptuous canopy, is situated above an extensive crypt. Behind it are several tastefully decorated chapels.

Adjoining St. Augustin, to the S. E., is the *Caserne de la Pépinière*, immediately beyond which we turn to the left into the street of that name. The prolongation of this street is formed by the *Rue St. Lazare*, at the beginning of which, on the left, is the Gare St. Lazare, or station for the railway on the right bank (p. 33). Farther on, to the left, facing the Rue de la Chaussée d'Antin, so that it is visible from the Boulevards, is the church of —

***La Trinité** (Pl. R, 18), a modern edifice in the latest Renaissance style, built by *Ballu* in 1861-67, 99 yds. in length, and 33 yds. in width. The façade consists of three large arches, approach-

ed by two carriage-drives of gradual ascent, above which rises an elegant story with a rose of open-work, surmounted by a handsome clock-tower 200 ft. in height.

In the Interior, near the entrance, are elegant 'bénitiers' for holy water surmounted with statues of Innocence and Purity by *Gumery*. The low aisles of the church are separated from the nave by columns alternating with pillars. The gallery which they form projects into the choir. Above the high altar, which stands above a crypt, is a large chapel, with paintings by *Lévy* and *Delaunay*.

Farther to the E., between the Rue St. Lazare and the *Rue de Châteaudun*, is the church of —

***Notre Dame de Lorette** (Pl. R, 21), situated at the N. end of the Rue Laffitte, which leads to the Boulevard des Italiens. It was erected in 1823-36 in the style of an early Christian basilica, and is 74 yds. in length, and 35 yds. in width. The Corinthian portico is adorned with a group in the tympanum of the Child Jesus adored by angels, by *Nanteuil* (d. 1865).

The Interior, with its gaudy decorations, somewhat resembles a ball or concert-room. The aisles are separated from the nave by thirty-two staring columns of yellow stucco, and the ceiling is divided into huge coffers lavishly gilded and painted. Some of the frescoes which cover the walls are by eminent artists. At the ends of the aisles are the Baptistery and the chapels of the Eucharist, marriages, and burials, with frescoes by *Blondel* (d. 1853) and *Périn*. Those in the nave, by various artists, represent scenes from the history of the Virgin; and the series is completed by three paintings in the choir and apse: on the right the Presentation in the Temple, by *Heim* (d. 1865); on the left Jesus teaching in the Temple, by *Drolling;* in the centre the Coronation of the Virgin, by *Picot* (d. 1868). The two angels in an attitude of adoration, over the high altar, are by *Nanteuil*. — The services are conducted here with great pomp, and the singing of the parish children is very good.

This quarter of the city ('la nouvelle Athènes') is inhabited by 'artistes' of every kind, and also by 'cocottes', who were formerly called 'Lorettes' from the neighbouring church.

The Rue Notre Dame de Lorette leads to the left (N.) from the church in a few minutes to the small, circular Place St. Georges. No. 37 here was the house of the celebrated statesman *A. Thiers* (d. 1877), which was demolished by the Communists in 1871 and rebuilt at the expense of government.

We now follow the Rue de Châteaudun and the Rue de Lafayette to the *Place de Lafayette*, which is connected with the Boulevard Bonne Nouvelle (p. 73) by the Rue d'Hauteville. In this square, near the Gare du Nord, rises the church of —

***St. Vincent de Paul** (Pl. R, 24), erected in 1824-44, by *Lepère* and *Hittorf* (d. 1867), also in the basilica style, but a more successful example than Notre Dame de Lorette. Length 89 yds., width 39 yds. The cost of construction exceeded four million francs.

The church is approached by two handsome carriage-drives, and by a broad flight of steps. Above this spacious amphitheatre rises a projecting peristyle, consisting of twelve fluted Ionic columns, and bearing a pediment with a relief by *Lemaire*, representing St. Vincent de Paul with a cross in his hand, between Faith and Charity.

The two somewhat feeble towers, 138 ft. in height, which flank the façade are connected by a balustrade adorned with statues of the Four Evangelists. The cast-iron door under the peristyle is embellished with reliefs by *Farochon* (d. 1871), representing Christ and the Twelve Apostles.

The church consists of a nave flanked with double aisles, part of which is occupied by chapels, and the rest by a gallery surmounted by 'tribunes'. The roof is supported by 84 Ionic columns of imitation porphyry, 46 of them being in the lower part of the nave, 24 above it, adjoining the tribunes, and 14 round the choir. The open roof is painted, the white ground being relieved with blue and gold. The nave and choir are lighted from above. The windows of the aisles are filled with well-executed stained glass by *Maréchal* and *Grignon*.

The wall between the lower and upper columns of the nave is adorned with a celebrated **Frieze painted by *Hippolyte Flandrin*, the best pupil of Ingres (p. xxxvii), representing a procession of saints apostles, prophets, martyrs, and popes. The conception of this admirable composition, which is Flandrin's masterpiece and remarkable for the classic beauty of its forms, is based on the mosaics of the church of S. Apollinare Nuovo at Ravenna. In the dome of the choir is another fresco, by *Picot* (d. 1868), representing St. Vincent de Paul kneeling before Christ on His throne, and presenting children to Him. The high altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The chapel of the Virgin at the back of the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*.

A little beyond St. Vincent de Paul the Rue Lafayette crosses the Boulevard de Magenta. To the N. of their intersection, called the Place de Valenciennes, runs the short *Boulevard Denain* to the extensive façade of the —

Gare du Nord (Pl. R, 24), constructed in 1863-64 by *Hittorf*. The principal part of the façade, with its large window, is surmounted by a pediment crowned with a statue of Paris in the centre and those of eight important foreign cities connected with Paris by the Ligne du Nord. Behind this façade is the great hall, 220 yds. long, 77 yds. in width, adjoining which are nine different platforms. On the *right*, the side of arrival, in front, are post and telegraph offices. On the *left*, the side of departure, are the spacious waiting-rooms. Hotels and restaurants in the vicinity, see p. 2.

In the Rue du Faubourg St. Denis, to the E. of the station, is situated the *Maison Municipale de Santé* (p. 46).

To the W. of the station, at the N. end of the Rue de St. Vincent de Paul, rises the *Hôpital Lariboisière* (Pl. R, 23), erected by a lady of that name in 1846-53. It contains 636 beds. The public are admitted on Sundays and Thursdays from 1 to 3 o'clock. The chapel contains the tomb of the foundress, by *Marochetti* (d. 1867).

Those who have leisure may now visit the **Church of St. Bernard** (Pl. R, 23), in the suburb La Chapelle. We follow the Rue Guy Patin, on the W. side of the hospital, towards the N., cross the Boulevard de la Chapelle, enter the Rue de la Charbonnière to the right, and soon observe the church on the left. This handsome edifice was erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. Above the porch with its three bays, the façade is pierced with a large window, flanked by two octagonal turrets, and surmounted by a spire of iron and wood 196 ft. in height. The frescoes, four oil-paintings, pulpit, 'chemin de croix', and stained glass in the interior (by Gsell-Laurent) may be inspected.

Leaving the Gare du Nord by the Boulevard Denain, descending the Boulevard de Magenta, and turning to the left into the Rue de Strasbourg, we soon reach the —

Gare de l'Est, or **de Strasbourg** (Pl. R, 24), one of the handsomest railway-stations in Paris, designed by the architect *Duquesnay* (d. 1849). The façade is surmounted by a sitting figure of the city of Strasbourg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with half-recumbent statues of the Seine and the Rhine. Hotels, etc., see p. 2.

In the Boulevard de Strasbourg, which leads S. from this station, on the left, just before it crosses the Boulevard de Magenta, rises the church of —

St. Laurent (Pl. R, 24) which dates from 593, but has been repeatedly rebuilt and restored, and was finally remodelled in 1865-66, when two bays were added to the nave and a handsome Gothic façade surmounted by a spire was constructed towards the boulevard. The choir was decorated by *Blondel* (d. 1853), and the high altar by *Lepautre*. Among the paintings may be mentioned a Martyrdom of St. Laurent by *Greuze* (d. 1805), in the S. transept, and on the opposite side a St. Laurent among the poor by *Trezel*. The chapel of Notre Dame des Malades in the apse contains numerous votive offerings.

In the Rue du Faubourg St. Denis, at its intersection with the Boulevard de Magenta, not far from St. Laurent, is the *Prison of St. Lazare* (Pl. R, 24), for women.

We may now return hence to the centre of the city, either by the Boulevard de Strasbourg or Rue du Faubourg St. Denis, both leading to the Boulevard St. Denis (p. 73), or by the Boulevard de Magenta, leading to the Place du Château d'Eau (p. 71).

17. Cemetery of Père Lachaise.

La Roquette.

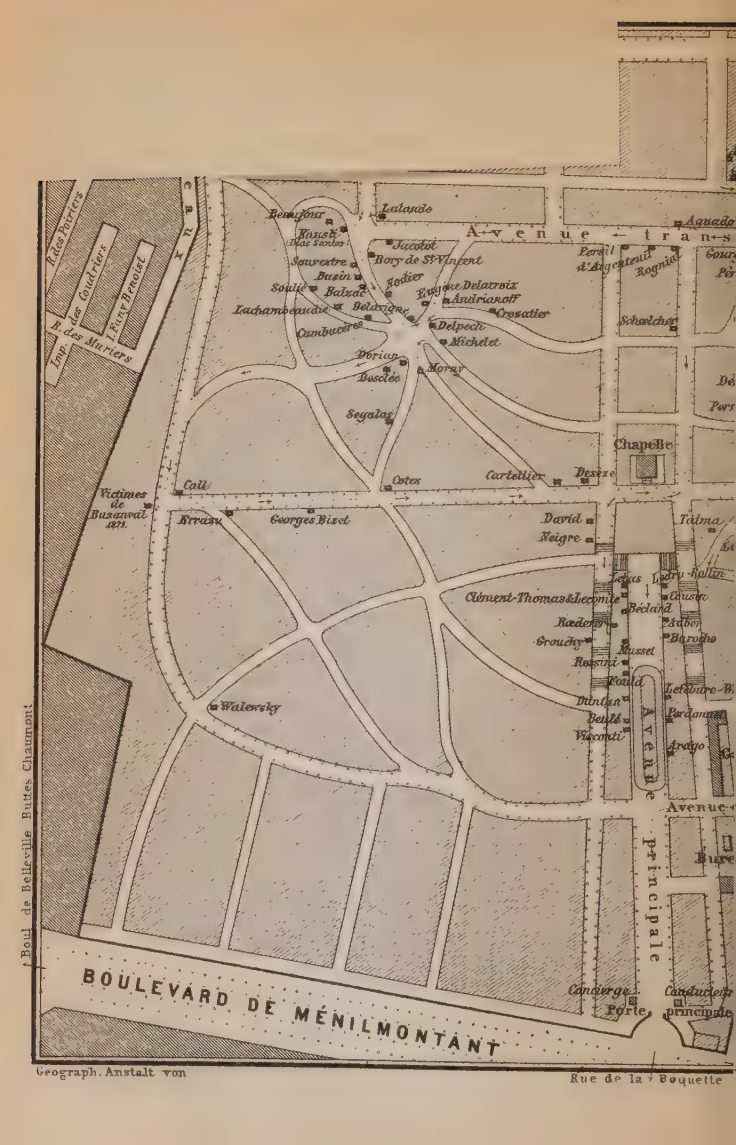
There are twenty-two cemeteries in Paris and the suburbs enclosed by the fortifications, but of these there are three only which will interest the traveller: that of *Père Lachaise* on the E. side of the city, that of *Montmartre* (p. 204) to the N., and that of *Mont Parnasse* (p. 270) to the S.

Burials are of three kinds. The poor who are buried gratuitously, forming nearly two-thirds of the community, are committed to the *Fosses Communes*, or large pits containing 40-50 coffins. Then there are the *Fosses Temporaires* and *Sépultures à Perpétuité*. The *concession temporaire*, or permission to preserve a grave undisturbed for 10 years only, must be purchased of the municipality for the sum of 150 fr. A *concession à perpétuité*, or private burial-place, may be secured for 500 fr., or half that sum for a child under 7 years of age. These spaces are very limited, being about $22\frac{1}{2}$ sq. ft. only. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre (about $11\frac{1}{3}$ sq. ft.) beyond six being 1000 fr.

All burials within the precincts of the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, to which the City authorities have allotted a large establishment in the Rue Curial. The charges are regulated by tariff, and vary from 18 fr. 75 c. to 7148 fr. The fee of the officiating clergyman is not included in these charges. In 1873, out of 43,578 interments, 25,017, or considerably more than half, were of poor people, buried at the public expense. Two chaplains are attached to each cemetery for the gratuitous performance of the burial-service for the poor.

The most celebrated and extensive of these cemeteries is ****Père Lachaise** (Pl. W, 32), situated on a steep eminence in the N. E. quarter of Paris ($\frac{3}{4}$ M. from de Place de la Bastille; omnibus *P*, see p. 26; tramway, see p. 28; nearest station on the Chemin de Fer de Ceinture, *Charonne*, p. 32). It is named after *Lachaise*, the Jesuit confessor of Louis XIV., whose country-seat, the chief centre in his time of the power of the Jesuits in France, occupied this site. In 1804 the ground was laid out as a cemetery, the precincts of which have since been greatly extended, and it now covers an area of about 110 acres.

On 30th March, 1814, the cemetery was the scene of a sharply contested action between Russian and French troops, in which the former were victorious. — On 20th May, 1871, the day before the Versailles troops entered Paris, several hundred of the Communists took up their position in the cemetery. A few days later the batteries of Montmartre were directed against the cemetery, destroying several monuments, and injuring others. On the 27th the insurgents, including many who took refuge here on the destruction of the barricades in the Place du Château d'Eau and the Place de la Bastille, were compelled to abandon the cemetery, many, however, being captured and shot. These and numerous other victims of the last Revolution were buried here.


Rues Pouyers
Rue des Cendriers
Porte Brancion
Impr. des Mariers
Rue de Lagny
Boulevard de Belleville Buttes Chaumont
Boulevard de Ménilmontant
Avenue principale
Avenue transversale
Rue de la Roquette
Geograph. Anstalt von
Bonjour
Knusk
Mas'sardon
Lalande
Jacotot
Bory de St-Vincent
Sauvestre
Busin
Soulié
Balsac
Xodier
Belzunce
Delatreix
Andrianoff
Crevatier
Lachambeaudie
Cambuzères
Delpech
Michelet
Doriac
Desclée
Moray
Segalas
Chapelle
Call
Victimes de Buzenval 1871
Costes
Cartellier
Desse
Arrazu
Georges Bizet
David
Neigre
Tulma
Texas
Ledru-Rollin
Clément-Thomas
Lecomte
Causse
Bédard
Radepont
Aubert
Barroilhet
Crouchy
Rossini
Rouget
Walewsky
Dinaux
Beulé
Vicomte
Pardaillan
Trayo
Concierge 1re Porte
Concierge 2e Porte

Place du Trône

Wagner & Debes Leipzig

This cemetery is the burial-place of the inhabitants of the N.E. part of Paris, that is, the quarters of the city on the right bank of the Seine to the E. of the Porte St. Denis; but persons of distinction from other parts of the city also are generally interred in Père Lachaise.

In summer the cemetery is open from 6 a.m. till 7 p.m.; in spring, autumn, and winter from about sunrise to sunset. Half-an-hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*', allowing ample time for visitors to reach the gates.

It may be observed here that it is the invariable custom for persons to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Nothing is allowed to be carried away from the cemetery without a '*laissez passer*' from the custodian.

Conducteurs will be found at the small building to the right on entering, but their services are rendered unnecessary by the accompanying plan, unless the visitor is much pressed for time (fee 2-3 fr.).

Even a superficial survey of the most interesting monuments in the cemetery will occupy about 3 hours. The number of monuments in this vast necropolis amounts to upwards of 18,000; and it has been computed that, since the cemetery was first opened in 1804, a sum of 200 million francs has been expended on them. Well shaded walks and avenues intersect each other in every direction, and many of them, owing to the commanding situation of the cemetery, afford an admirable view of the city.

We follow the route indicated on the plan by means of arrows, first taking the second lateral avenue to the right (*Avenue du Puits*).

The first monument of importance, and one of the most interesting in the cemetery, situated a little to the right of the avenue, is that of ***Abélard* (d. 1142) and *Heloïse* (d. 1164).

Abélard, according to the well known story, was a learned theologian, who having married his pupil Heloïse, was afterwards separated from her by jealous relations and cruelly mutilated. The monument consists of a Gothic canopy constructed with fragments from the convent of Paraclet, near Nogent-sur-Seine, which Abélard founded and of which he was abbot, and where the tomb was originally situated. Beneath the canopy is the original sarcophagus, with the recumbent figures of the ill-fated pair, which was long preserved in the Musée des Petits Augustins (p. 257), but was transferred to its present position in 1817. The tomb is often decorated with fresh flowers and wreaths, the offerings of those who regard this as the shrine of disappointed love.

Farther on: *Reicha* (d. 1837), composer, and *Robertson* (d. 1837), physicist.

We now turn to the right into the side-path, and then ascend to the left.

On the right: *Ch. Fr. Lebrun* (d. 1824), Duke of Piacenza, once Third Consul, and afterwards minister of Napoleon I.

On the left: *Marshal Lauriston* (d. 1828).

Opposite is a lofty monument, '*Aux victimes de Juin*' (1832).

At the end of the path to the right: *Nélaton* (d. 1873), an eminent physician.

We ascend to the left, and then turn in the same direction.

On the left: *Count Labédoyère*, colonel of the first regiment which went over to Napoleon on his return from Elba, afterwards condemned to death, and shot (19th Aug. 1815). The ill-fated man had arranged to sail for America, but incautiously returned to Paris to take leave of his wife and child, and was there arrested. The sculptures refer to this affecting incident.

To the S., *General Domon*. Small marble pyramid, on which is inscribed 'Jemappes, Austerlitz, Iéna, Eylau', etc.

Beyond it, '*Victimes des trois journées de Février 1848*'.

Right: *Victor Perrin, Duc de Bellune* (d. 1841), marshal of the empire, and, under Louis XVIII., French ambassador in Vienna.

At the end of this path, in the centre of a 'Rond-Point' where three avenues meet, rises the handsome monument of **Casimir Périer* (d. 1832), a statue in bronze on a lofty pedestal. He was an active promoter of the 'July Monarchy', and afterwards prime minister of Louis Philippe.

On the Rond-Point, behind the Périer monument: *Count Malet* (d. 1843), founder of the order of the 'Dames du Sacré Cœur'.

L. *Monge* (d. 1820), the eminent mathematician, once a member of the Convention of 1793.

L. *Gall* (d. 1828), the phrenologist.

*L. *Raspail*, the chemist and democrat (d. 1878), and his wife. He was condemned to five years' imprisonment as one of the instigators of the conspiracy of May to dissolve the National Assembly. His wife died before the expiry of his sentence, as the monument (by Etex) indicates.

We continue to follow the avenue. On the right, *Joseph Fourier* (d. 1829), a distinguished mathematician. A little beyond it, *Champollion* (d. 1836), the celebrated archæologist, and the first decipherer of hieroglyphics; obelisk.

R. *Marshal Clarke* (d. 1818), Duc de Feltre, and minister of war.

L. *Kellermann* (d. 1820), Duc de Valmy, marshal of France.

L. *Laffitte* (d. 1840), the banker, promoter of the July Monarchy, and minister of finance under Louis Philippe.

L. *Famille Dosne-Thiers*, with the grave of the celebrated statesman, *Adolphe Thiers* (d. 1877); inscription: 'Patriam dilexit, veritatem coluit.'

L. *Count Lanjuinais* (d. 1827), member of Convention.

L. *A. Duchesnois* (d. 1835), the celebrated tragic actress; monument erected by subscription, with bas-relief by Lemaire.

R. *Maret*, Duc de Bassano (d. 1839), a temple with Doric columns, without inscription.

L. *Sieyès* (d. 1836), the statesman, member of the Convention and Directory, and author of the work, 'Qu'est-ce que le Tiers-Etat?'.

*L. *Gouvion Saint Cyr* (d. 1830), marshal under the empire, afterwards minister of war; statue by David.

L. *Macdonald* (d. 1840), Duc de Tarente, marshal of France.

R. *Count Lavalette* (d. 1830) and his wife (d. 1855). The count, who had been a general, and director of the post-office, was condemned to death in 1815, but effected his escape from prison with the aid of his wife, with whom he exchanged clothes. Bust and relief.

L. *Dupuytren* (d. 1835), the celebrated surgeon.

R. *Monod* (d. 1838), the well-known Protestant theologian.

In the side-path, on the right, *Bruix* (d. 1805), admiral. — Opposite, to the left, *Savary*, *Duc de Rovigo* (d. 1833). Then *Count Pierre Pajol* (d. 1844), general, leader of the attack on the Tuileries in 1830, created a peer of France in 1833. Adjacent, *Count Belliard* (d. 1832), general, Belgian minister of war; lofty marble obelisk.

R. *Rigny* (d. 1835), admiral, the conqueror at Navarino (1827).

*Behind this is the *Sépulture Schickler*. From this point, a little to one side of the entrance, we enjoy a fine *View towards the E., in the direction of Vincennes (p. 207).

Returning to the main walk, we observe on the right the monument of *Eugène Scribe* (d. 1861), the well known dramatist.

L. *Vicomte de Martignac* (d. 1835), minister of the interior.

Adjacent to the latter, in the side-path, on the left, *Marshal Suchet* (d. 1826), Duc d'Albufera; lofty marble monument with bust and reliefs.

*R. *Duchesse de Raguse* (d. 1857), a chapel with sarcophagus.

*R. *Comte Pacthod* (d. 1830), lieutenant-general.

L. *Latreille* (d. 1833), entomologist.

The principal avenue is known beyond this point as the *Avenue Transversale des Marronniers*. On the right, at some distance, *Volney* (d. 1820), the philosopher.

R. *Count Truguet* (d. 1839), admiral.

L. *Enfantin* (d. 1864), the St. Simonian socialist. Adjacent—

L. *Parmentier* (d. 1813), the chemist and agriculturist, who introduced the potato culture into France.

To the right, in the side-walk, *Admiral Sir Sidney Smith* (d. 1840), who defeated Napoleon at St. Jean d'Acre.

R. *De Pradt* (d. 1837), once bishop of Malines, a distinguished prelate of the empire, and afterwards one of the foremost political writers of his time.

To the right, in a side-walk, *Don Manuel Godoy* (d. 1851), better known as 'the Prince of Peace', with a handsome medallion.

Farther to the E. is the curious monument of *Allan Kardec*

(d. 1869), 'fondateur de la philosophie spiritiste', consisting of a kind of dolmen in granite, with a bust in bronze, and inscriptions.

We now return to the main walk.

*R. *Aguado* (d. 1842), the financier; a lofty sarcophagus with two admirable statues of Benevolence and Love of art.

L. *Vicomte Rogniat* (d. 1840), general of engineers and peer of France.

L. *Marquis d'Argenteuil* (d. 1838), founder of several charitable institutions, as the reliefs indicate.

L. *Eugène Persil* (d. 1841), minister under Louis Philippe.

R. *Vice-Admiral Lalande* (d. 1849).

The termination of this avenue is appropriately formed by a handsome pyramid, erected by *Marie Emilie Knusli*, 'Veuve Dias Santos, Duchesse de Duras', to her parents and children.

Behind the last is the grotesque monument of *F. de Beaujour* (d. 1836), formerly a consul, a pyramid 105 ft. in height, erected by himself before his death, at a cost of 100,000 fr.

There is a remarkably fine view of Paris from this point. The most prominent objects are the lofty dome of the Pantheon (p. 229), the massive Notre Dame (p. 212), the dome of the Invalides (p. 266), and the Arc de l'Etoile (p. 160). On the right are seen the gypsum quarries of the Montmartre.

The Mussulman Burial Ground, where the Queen of Oude (d. 1857) and her son (d. 1858) are interred, lies to the E. of this point. The public are not admitted. — To the left rises the church-spire of Belleville, to the right that of Charonne.

By the path which descends to the left are the graves of several poets and savants. *Col. Bory de St. Vincent* (d. 1846), archæologist. *Bazin* (d. 1850). *Balzac* (d. 1850). L. *Ch. Nodier* (d. 1844). L. **C. Delavigne* (d. 1843), monument with the Muse of Poetry.

Re-ascending the avenue, (l.) *E. Delacroix* (d. 1865), the painter. Opposite *Hélène Andrianoff*, the Russian dancer; a recumbent statue. Farther on, *Crozatier* (d. 1855), the sculptor, with bust and reliefs.

Returning to the open space in front of the Delavigne monument, where the insurgents took up a strong position in 1871, we observe on the left the monuments of *Delpech*, an engineer, *Michelet* (d. 1874), the historian (a temporary tomb), and the *Duc de Morny* (d. 1865), a natural brother of Napoleon III.

In the walk which diverges opposite: *Delphine Cambacérès* (d. 1867), a rotunda, with a bust; *Lachambeaudie* (d. 1872), *Soulié* (d. 1847), authors.

*To the right of the Rond Point, *Dorian* (d. 1873), a manufacturer, deputy, and minister of public works during the war of 1870–71; sitting figure in bronze.

Behind it, *Desclée* (d. 1874), the actress; a small pyramid with a bust in bronze.

We descend hence to a transverse walk, at the N. end of which rises the *Monument des Victimes de Buzanval* (19th Jan. 1871).

In the avenue leading to the chapel, on the left, the *tomb of the sculptor *Cartellier* (d. 1831), with a bust and fine bas-reliefs.

Then, on the same side, the lofty pyramid of *Count Raymond de Sèze* (d. 1828), one of the defenders of Louis XVI. before the Convention in 1793.

The Chapel of the cemetery occupies the site of the country house of Père Lachaise (p. 192). It is surrounded by pretty flower-beds and well kept sward, and affords a capital View of Paris.

Farther on we cross an avenue and descend by a path to the right to the graves of celebrated 'artistes'.

R. *Talma* (d. 1826), the tragedian.

In a side-path to the left: *Brongniart* (d. 1847), a distinguished mineralogist; *Delille* (d. 1813), the poet; in front, *La Harpe* (d. 1803), the author, and *Le Sueur* (d. 1837), the composer. — Behind Delille's monument are those of *Grétry* (d. 1813), and *Boïeldieu* (d. 1834), two well-known composers; then *Bernardin de St. Pierre* (d. 1814), the author of 'Paul and Virginia'.

*Lower down the walk from which we last diverged, on the left, *Cherubini* (d. 1842), the composer; a bas-relief in marble representing the Muse of music crowning the bust of the deceased.

Adjacent, *Maria Milanollo* (d. 1548, aged 16), a famous violinist.

*Opposite, on the right, *Denon* (d. 1825), engraver, director in chief of museums under Napoleon I.; sitting figure in bronze.

L. *Habeneck* (d. 1849), musical conductor, founder of the Concerts du Conservatoire.

*L. *Chopin* (d. 1849), the pianist and composer; with a figure of Music in tears.

Behind, *Wilhem* (d. 1842), founder of schools for singing.

Higher up, by the path to the left, *Méhul* (d. 1817), the composer; *Paër* (d. 1839), the composer; *Pleyel* (d. 1831), the composer; *Mme. Blanchard* (d. 1819), an aëronaut who perished during an ascent; *Hérold* (d. 1833), the composer.

We now cross the avenue leading to the Périer monument, obliquely, and proceed to the N.E. along the *Chemin du Bassin*.

R. *Isabey* (d. 1855), the painter. — Farther back, *Mlle. Raucourt* (d. 1815), the tragedian.

We next ascend as far as a broad transverse avenue.

L. *Désaugiers* (d. 1827), composer of ballads; opposite, *Pradier* (d. 1852), sculptor, marble bust. Here we turn to the right.

L. *Gaudin, Duc de Gaëte* (1841), minister of finance under the first empire.

L. *Famille Racine*, descendants of the dramatist (d. 1699).

L. *Robert Lefèvre* (d. 1831), the painter.

R. *Geoffroy St. Hilaire* (d. 1844), an eminent naturalist.

R. *Garnier Pagès* (d. 1841), an active promoter of the July Revolution, a deputy, and leader of the radical party.

L. *Admiral Bruat* (d. 1855).

R. *Pozzo di Borgo* (d. 1842), a Corsican, a Russian diplomatist, and a bitter antagonist of Napoleon I.; bust in bronze.

R. *Bœrne* (d. 1837), a German poet; a bust in bronze by David d'Angers.

R., a little lower down, *Dulong* (d. 1834), deputy.

In the broad avenue, (r.) *Benjamin Constant* (d. 1830), a publicist, eminent orator, and active promoter of the July Revolution.

*L. General *Foy* (d. 1825); a temple with a statue and reliefs by David d'Angers.

Adjacent, *Princess Bibesco*, of Roumania, a vault covered with a dome. A little farther back, the simple tomb of *Barras* (d. 1829), member of the Directory.

Three Doric columns in the same plot mark the graves of the three brothers *Lameth: Alexandre* (d. 1829), president of the first national assembly (1789); *Charles* (d. 1832), lieutenant-general, and *Théodore-Victor* (d. 1854).

Nearer the principal avenue, *Manuel* (d. 1827), 'soldat volontaire en 1793, avocat, membre de la chambre des représentants, député expulsé par la majorité en 1823'. His expulsion from the chamber was the consequence of a speech expressing his disapproval of the war in Spain. His funeral was attended by 100,000 persons. The monument is a large obelisk with his portrait and that of his friend *Béranger* (d. 1857), the most popular lyric poet of France, who was buried in the same tomb at his own request.

In the principal avenue, on the right, by a cross-way, and near a well, is the tomb of *Marshal Ney*, Duc d'Elchingen and Prince de la Moskowa, who was shot on 7th Dec. 1815 (p. 228). No monument or inscription marks the tomb of 'le brave des braves'; it is surrounded by a hedge.

Behind it, *Merlin de Thionville* (d. 1833), general; and, farther on, *Caulaincourt, Duc de Vicence* (d. 1827), statesman.

We continue to follow the principal avenue, turning to the left.

L. *Beaumarchais* (d. 1799), author of the 'Barber of Seville' and the 'Marriage of Figaro', etc.

*R. *Gobert*, general (d. 1808); a large equestrian group by David d'Angers. A Spaniard vainly endeavours to arrest the progress of the general by seizing his horse's reins, an allegorical allusion to the Spanish war. The reliefs on the pedestal relate to the battles at which the general was present in Egypt, Italy, Martinique, and Flanders.

R. *Larrey* (d. 1842), the distinguished surgeon of the French army, called by Napoleon 'the most virtuous man he ever knew'.

L. (Second row of tombs.) *Marshal Davoust* (d. 1822), Duc d'Auerstædt, Prince d'Eckmühl.

L. *Marshal Masséna* (d. 1817), Duc de Rivoli, Prince d'Essling; an obelisk with medallion.

L. *Marshal Lefebvre*, Duc de Dantzick (d. 1820).

*Behind Lefebvre's monument is that of *Princess Elisabeth Demidoff* (d. 1818), the richest in the cemetery, consisting of a Doric temple sheltering a sarcophagus. At the corners of the huge pedestal are four large candelabra. *Prince Demidoff* (d. 1870) is also interred here.

*R., at a bifurcation of the path, *Decrès* (d. 1821), admiral, duke, and minister of marine; behind, *Sérurier* (d. 1819), marshal of France.

R. *Cambacérès* (d. 1826), Duc de Parme, a jurist, member of the Convention, once Second Consul, a large monument in the form of a temple.

*R. *Boode*, a merchant of Amsterdam; a large mausoleum in the Egyptian style, with a portico borne by columns. — Farther back, in the third row of graves, *David d'Angers* (d. 1856), the sculptor; granite sarcophagus upon a high pedestal.

In the side-walk to the left, into which we now turn, *Comte de Bourke* (d. 1821), Danish ambassador, relief and bust by David. — Adjacent, *Abbé Sicard* (d. 1822), teacher of the deaf and dumb, successor of the Abbé de l'Épée.

R., by a bifurcation of paths, *C. Jordan* (d. 1821), an author, member of the Council of Five Hundred; a monument in the form of a temple, with a bust.

On the left side of the open space, *Hugo* (d. 1828), lieutenant-general; marble obelisk with inscription by his son Victor Hugo.

We now follow the upper path, to the left.

Beyond a lateral path, to the right, are the sarcophagi of *La Fontaine* (d. 1695) and *Molière* (d. 1673), enclosed by a railing, and brought to Père Lachaise in 1817, at the same time as the tomb of Abélard (p. 193).

L. *Clémentine Tanska-Hoffmann* (d. 1845), Polish authoress; group with bronze bust.

L. *Gay-Lussac* (d. 1850), the distinguished chemist.

R. *Marquis de Laplace* (d. 1827), the celebrated astronomer. — Adjacent, *Manuel Garcia* (d. 1832), 'artiste lyrique', father of Mme. Malibran and Mme. Viardot-Garcia.

*Behind the last, *Comte d'Aboville* (d. 1817), lieutenant-general; a large mausoleum adorned with cannons.

R. *Gros* (d. 1835), the painter; with bust.

L. *Comtesse de Genlis* (d. 1831), the author, and governess of Louis Philippe.

R. *Sépulture Gémond;* a large pyramid with a star.

R. *Comte de Valence* (d. 1822), lieutenant-general.

At the corner, *Marquis Pérignon* (d. 1818), marshal of the empire.

Opposite, *Gourgaud* (d. 1850), general, companion of Napoleon to St. Helena, and editor of his works.

At this point we have reached the *Avenue Transversale des Mar-*

ronniers, mentioned on p. 195). We do not enter it, however, but descend to the left.

R. *Marc Schœlcher* (d. 1832), 'marchand de porcelaine', an Alsatian who amassed a large fortune at Paris; a singular-looking monument, with a bas-relief in bronze. — Opposite is the tomb of his wife.

We now pass the chapel to the left and descend the avenue.

R. *David* (d. 1825), the painter, president of the Convention in 1793.

R. *Neigre* (d. 1847), general of the artillery at the siege of Antwerp in 1831.

R., lower down, at the flight of steps, *Marshal Grouchy* (d. 1847); on the left *Count Rœderer* (d. 1835), political economist, statesman, and historian.

We now mount a few steps to the central avenue which we descend on our way to the egress.

R. *Lebas* (d. 1873), the engineer who erected the obelisk in the Place de la Concorde.

R. *Clément-Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 203); a large monument in black marble.

R. *Béclard*, minister of France in Morocco; figure of a mourning woman.

R. *Alfred de Musset* (d. 1857), the poet; a bust in marble, with a weeping willow: —

'Mes chers amis, quand je mourrai
Plantez un saule au cimetière;
J'aime son feuillage éploré,
La pâleur m'en est douce et chère.
Et son ombre sera légère,
A la terre où je dormirai.'

R. *Rossini* (d. 1868), the composer. — Adjacent, *A. Fould* (d. 1869), formerly minister of finance.

R. The *Famille Dantan* (sculptors).

R. *Beulé* (d. 1875), formerly minister of the interior.

R. *Visconti (Ennius-Quirinus)*, the father (d. 1818), 'doctissimus philologorum', and the son *L. F. J. Visconti* (d. 1854), architect of the New Louvre.

On the left, beginning at the top of the avenue, *Ledru Rollin* (d. 1875), the Republican deputy. *Victor Cousin* (d. 1867), author and philosopher.

Auber (d. 1871), the composer.

Lefébure-Wély (d. 1869), organist and composer.

Perdonnet (d. 1867), architect.

François Arago (d. 1853), the celebrated astronomer, and a member of the government in 1848.

The Jewish Cemetery (closed on Saturdays) contains few monuments worthy of mention. — On the right, *Mlle. Rachel* (d. 1858),

the celebrated tragic actress. On the left, *Rothschild*, and *Jacob Robles* (d. 1842), a tomb with singular reliefs. The names on the monuments are chiefly German and Portuguese. The Jewish cemetery at Montmartre is more extensive (p. 204).

The nearest good restaurants to the Père Lachaise are those in the Place Voltaire (Pl. W, 29).

In the Rue de la Roquette, which leads from the Place de la Bastille to the cemetery, rise two massive, castellated edifices. That on the right is the *Prison de la Roquette*, in which condemned convicts await their execution or deportation. On the left is the *Prison des Jeunes Détenus*. Between these two prisons is the public place of execution.

In 1871 the Prison de la Roquette was the scene of one of the most infamous crimes committed by the Communists. On the evening of 24th May, Ferré, the 'délégué à la sureté', and soi-disant prefect of police, who had on that morning set fire to the Préfecture (p. 220), presented himself at the prison and announced the intention of the Commune to shoot six of its hostages, in retaliation, as was alleged, for the death of six Communists killed by the troops. The victims selected were the venerable Msgr. Darboy, Archbishop of Paris, the President Bonjean, the Abbé Allard, the Père Ducoudray, superior of the Ecole St. Geneviève, the Père Clerc, and the Abbé Deguerry, curé of the Madeleine. These entirely innocent and unoffending persons, after being subjected to gross insult by the national guards, were immediately shot in the court in front of the infirmary of the prison. Their bodies were then thrown into the 'fosse commune' at Père Lachaise, from which, however, they were afterwards removed.

Several other tragedies of similar character were also enacted here during the Communist reign of terror. On 26th and 27th May thirty-seven persons imprisoned here by the Commune under various pretexts, were also shot, and on the night of the 26th twenty-eight gendarmes were conveyed from the Roquette to Père Lachaise where they shared the same fate. On the afternoon of the 27th the miscreant Ferré set at liberty all the convicts confined in the Roquette. Arms were placed in their hands, and they at once proceeded to massacre as many of the persons imprisoned by the Commune as came within their reach, including seventy gendarmes. The approach of the troops, who were now masters of the city, fortunately soon compelled the murderers to retreat. Had the contest been protracted a single day longer, all the surviving hostages of the Commune would infallibly have fallen victims to the same fiendish spirit of revenge.

18. Les Buttes Chaumont.

St. Jean Baptiste.

The *Buttes Chaumont*, the last great work of M. Haussmann, the former enterprising Prefect of the Seine, form a park, situated in the suburb *Belleville*, on the N.E. side of Paris. The park may be reached by omnibuses of the line *AC* (see Plan) from the Champs Elysées to La Villette, which is situated a little to the N. of the park; or of the line *N*, Louvre to Belleville, situated to the S. of the park; or of the line *M*, Square des Arts et Métiers to Belleville; or by tramway (see p. 28). The station Belleville-Villette (p. 32) on the Chemin de Fer de Ceinture is also not far

from the Buttes Chaumont. The morning is the most favourable time for the views. The park of course contains several restaurants.

The ***Buttes Chaumont** (Pl. R, 30, 29) extend in the form of a crescent over an area of about 62 acres. The site was once used as a public place of execution (gibbet of Montfaucon), and the place was a notorious haunt of criminals. All the rubbish of Paris used to be deposited here, but about twenty years ago it began to be removed owing to sanitary considerations, and it was at length resolved to convert this ill-favoured locality into a park for the benefit of the artizans of the neighbouring quarters, and at the same time with a view to enhance the value of the adjacent sites. The peculiar nature of the ground afforded an opportunity of laying it out in a novel and picturesque manner, and the task was skilfully executed by M. *Alphand*, the engineer, and M. *Barillet* (d. 1874), Jardinier en Chef de Paris, at an outlay of 3,412,620 fr.

The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and promenades shaded by trees. A cascade falling from a considerable height into an artificial stalactite grotto (22 ft. in height) is intended to enhance the attractions of the scene. The highest rock is surmounted by a a miniature Corinthian temple, which, as well as the other hills, commands an admirable *View of St. Denis, Père Lachaise, Montmartre, and an ocean of houses. A wire bridge, 69 yds. in length, and 98 ft. above the water, crosses from this rock to another, and all the different points of interest are thus rendered conveniently accessible to visitors. The park with its mimic romantic scenery presents a curious contrast to the densely peopled city which the visitor surveys from it, and is one of the most remarkable results of the untiring zeal for improvement which characterised the reign of Napoleon III.

On 26th May, 1871, the Buttes Chaumont and Père Lachaise were the only two positions still occupied by the insurgents. Those in possession of the park threw great numbers of shells filled with petroleum into different parts of the city, with a view to aggravate the ruin and destruction they had already occasioned, while they in their turn were exposed to an incessant cannonade from Montmartre. On the 27th they were compelled to succumb. They then retreated to the lower part of Belleville, were there received by the advancing troops, and shot down almost to a man.

Near the Buttes Chaumont, towards the N.E. (Pl. R, 28, 31), are the *Marché aux Bestiaux* and the extensive *Abattoirs* (p. 32).

If time permit, the traveller may now visit the church of —

***St. Jean Baptiste** (Pl. R, 33), situated in the Rue de Belleville, to the S. E. of the park. It may be reached from the S.E. end of the park by the Rue de la Villette, or from the S.W. end by the Rue Fessard, or by the long Rue de Puébla. This is one of the

handsomest modern churches in Paris. It was built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1858. The chief portal is flanked by two towers, 198 ft. in height, the tympanum, as well as that of the lateral portals, being filled with sculpture.

A magnificent panorama is enjoyed from the neighbourhood of the church, which occupies the highest ground in Paris.

19. Montmartre.

Cemetery of Montmartre. Monument de Moncey.

Montmartre. The Rue Laffitte, terminated by Notre Dame de Lorette (p. 164), and its continuation the Rue des Martyrs lead straight from the Boulevard des Italiens to the outer Boulevards, beyond which is the former *Suburb of Montmartre*. Pursuing the same direction for about 1 M. more, we reach the hill of *Montmartre*, rising 320 ft. above the Seine, containing extensive quarries of limestone and gypsum, or plaster of Paris, and commanding a view of the N. of Paris.

According to tradition, St. Denis (p. 304) and his companions suffered martyrdom here, and the present name of the hill is probably derived from *Mons Martyrum*. Others suppose the name to be derived from *Mons Martis*, from a temple of Mars which is said to have stood here.

In 1147 Louis VI. founded a Benedictine Abbey here, which was secularised under the Republic; but the buildings still exist in part. The most important of these is the church of *St. Pierre de Montmartre* (Pl. R, 20), situated on the top of the hill, and dating from the beginning of the 12th century. The nave contains columns of the Merovingian period, and the apse antique columns in marble. On the right and at the back of the church is a '*Jardin des Oliviers*', containing curious sculptures, to which pilgrimages are frequently made.

The foundation stone of a large new church, *l'Eglise du Sacré Cœur* (Pl. R, 20), was laid on the plateau in 1874, but the building, the estimated cost of which is 24 million francs, has as yet made little advance.

The heights of Montmartre witnessed the final struggle between the French and the Prussian and Russian allies on 30th March, 1814, and also played an important part during the sieges of 1870-72. On 18th March, 1871, the insurgent soldiers, who had assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on Montmartre, which had been entrusted to a body of the national guard. Thus began the Communist rebellion of 18th March to 28th May, 1871, a period of horrors almost without parallel in the chequered annals of Paris. The insurgents were at length dislodged from their position here by the victorious troops on 24th May, and the latter in their turn directed the batteries of Montmartre against the insurgents who occupied Les Buttes Chaumont (p. 202) and Père Lachaise (p. 192).

At the foot of Montmartre, on the W., above the *Place Blanche*

and the *Place de Clichy*, on a site formerly occupied by quarries of gypsum, lies the —

***Cemetery of Montmartre,** or *du Nord* (Pl. R, 16, 17), the oldest burial-ground of modern Paris, which, though far inferior to Père Lachaise in the number of its monuments and the celebrity of its dead, is also worthy of a visit. It may be reached by an omnibus of the lines *G*, *H*, and *I* (p. 26), or by the tramway of the Boulevards Extérieurs (p. 28). The chief entrance is reached from the Boulevard de Clichy by the Avenue du Cimetière du Nord.

Two paths diverge almost immediately from the Avenue Principale to the right and left. In that to the right, on the side next the wall, are some monuments to Polish refugees, '*exules Poloniae memoriae suorum*', with the Polish eagle. The first of them bears the inscription, '*Exoriare aliquis nostris ex ossibus ultor!*' ('may an avenger one day spring from our ashes').

In the main path, to our left before reaching the Rond Point (*Carrefour de la Croix*), is the vault of the *Cavaignac* family, to which belonged the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic in 1848. The *recumbent figure of the latter, in bronze, is by Rude.

Beneath the cross in the Rond Point are interred the victims of the coup d'état of 1851.

We now follow the prolongation of the avenue beyond the Road Point (Avenue du Buisson), and at the end of it turn to the left into the Avenue de la Cloche. After a few more paces we take a path on the right, leading to the Jewish Cemetery (closed on Saturdays), which stands on a slight eminence and is surrounded by a wall. At the end of the walk, on the left, *Halévy*, the celebrated composer (d. 1862), with a large statue in marble. Behind it, the Mausoleum of the *Famille Millaud*.

We now return to the principal cemetery and follow the Avenue Cordier, which diverges to the right from the Avenue de la Cloche. Farther to the right is the tomb of *Théophile Gautier* (d. 1873), the poet, a sarcophagus with a marble statue, bearing, among others, the following inscription: —

L'oiseau s'en va, la feuille tombe,
L'amour s'étient, car c'est l'hiver,
Petit oiseau, viens sur ma tombe
Chanter quand l'arbre sera vert.

Near a flight of steps, on the left, *Gozlan* (d. 1866), the author. — On the right, at the foot of the slope, in a narrow side-path, *Louise Thouret* (d. 1856), with the recumbent figure of a girl in marble, under a kind of canopy. — Fartheron, (r.) *Murger* (d. 1861), author of the 'Vie de Bohème', with a statue of Youth by Millet.

We now follow the Avenue du Tunnel to the right, ending in a tunnel which leads to the 'concessions temporaires' and the 'fosses communes'. On the left, before the tunnel is reached, *Léon Foucault* (d. 1868), a natural philosopher.

We ascend the Avenue de Montebello to the right, at the back of the Jewish cemetery.

R. *Horace Vernet* (d. 1863), the painter; marble sarcophagus.

L. *Princesse Soltikoff* (d. 1845), a chapel, half Gothic and half Greek, covered with gilding and painting.

R. *Famille Rohart*, with an angel in bronze. — Farther on, *Paul Delaroche* (d. 1856), the painter; a large block of marble.

L. *Marshal Lannes* (d. 1809), Duc de Montebello. — Behind it, *Ch. Manry* (d. 1866), composer of sacred music.

R. *Miecislas Kamienski*, a young Pole, and a volunteer in the French army, killed at Magenta on 4th June 1859; recumbent statue in bronze, with the last words of the deceased — 'Adieu rêves, illusions, vanités!'

We descend to the left, and again ascend on the other side.

R. *Ch. Zeuner* (d. 1841), pianist and composer. — Farther on, *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son *Napoléon Andoche Junot*, Duc d'Abrantès (d. 1851); medallion of the duchess by David d'Angers. — Adjacent, *Ary Scheffer* (d. 1858), the painter; above the door of the mausoleum is a marble relief of a weeping angel.

R. *Nourrit* (d. 1839), a singer. — We now descend the flight of steps on the right to the broad Avenue du Peuplier. — On the right, *Samson* (d. 1871), the tragedian; bronze bust.

We here turn to the left into the Avenue du Tunnel, at the end of which, on the left, stands the monument of the *Duchesse de Montmorency-Luxembourg* (d. 1829) and the *Marquise de Mortemart* (d. 1876), consisting of a lofty obelisk. — Straight on, in the path with the steps to the right, *Isambert* (d. 1857), erected to their champion by mulattoes and negroes.

We return to the Avenue du Tunnel, and ascend the Avenue du Puits to the right. We next turn to the left into the broad Avenue Montmorency, and follow it to the flight of steps, leading to the Avenue du Peuplier (see below).

At the two wooden frames with bells we turn to the right into the Avenue de la Cloche; to the right, in a side-path (Chemin A), *A. L. Thiboust* (d. 1867), the poet; monument with relief in marble.

L., in the avenue, *Armand Marrast* (d. 1852), member of the provisional government, mayor of Paris, and president of the National Assembly.

R., opposite the last, in the second row of graves, *Heinrich Heine* (d. 1856), the popular German poet; simple tombstone with a marble tablet, always adorned with fresh garlands.

Farther on, *Famille Daru*, including Count Daru (d. 1829), the constant companion of Napoleon I. and his representative at the peace negotiations of Pressburg, Tilsit, and Vienna, Minister of War in 1813.

Beyond the path, which leads on the left to the Jewish Cemetery,

we turn from the Avenue de la Cloche into the narrow Chemin Artot on the right. — To the left, upon a terrace, *Artot* (d. 1845), violinist, and a few paces farther, *Palmier* (d. 1864), physician; both with busts. This path leads to the Avenue de la Croix, into which we turn to the right. We then take the Chemin de Polignac, the first side-path to the right, which farther on bends towards the left and contains many new and several interesting monuments.

*R. *Troyon* (d. 1865), the painter. — R. *Aglaé Didier* (d. 1863), authoress; a small column with medallion and bust.

R. *Baudin*, 'mort en défendant le droit et la loi, le 3 déc. 1851: ses concitoyens, 1872'; a handsome recumbent figure in bronze, on a sarcophagus.

L. *Clapisson* (d. 1866), composer.

R. *Méry* (d. 1866), author; statue of Poetry, in bronze. — R. *Rouvière* (d. 1865), tragedian; medallion of the deceased as Hamlet.

L. *Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communists; a significant medallion, with a quotation from the journal.

R. *Rostan* (d. 1866), professor of medicine; a handsome monument in marble with statue in haut-relief.

At the end of this walk: *Marc Lejeune*, a chapel crowned with a sarcophagus and four statues. — We have now reached the broad unnamed avenue (see above), which we follow to the left as far as the large obelisk with the cross. Here we turn to the left into the Avenue de la Croix, which conducts us to the Carrefour de la Croix.

The *Monument of Moncey*, which we observe in the Place de Clichy (Pl. R, 17), to the right when we regain the boulevard, erected in 1869, is a colossal group in bronze, 19 ft. in height, by *Rude*, on a pedestal 26 ft. in height, adorned with bas-reliefs. It represents Marshal Moncey (d. 1842), who distinguished himself at the defence of the Barrière de Clichy in 1814, defending the flag of France, with a dying soldier beside him.

The *Boulevard des Batignolles*, which begins at this Place, leads with its prolongation, the Boulevard de Courcelles, in a straight line to the Parc de Monceaux (p. 167).

The omnibuses of lines *G* and *H* (p. 26) and the tramway line Etoile & La Villette traverse the Place de Clichy, which is also the starting-point of the tramways to St. Denis (p. 303) and Gennevilliers.

20. Bois and Château de Vincennes.

Place du Trône. Cimitière Picpus.

The Bois de Vincennes may be reached either by rail or tramway. By railway we may travel by the *Chemin de Fer de Vincennes* to station Fontenay-sous-Bois (station in the Place de la Bastille, Pl. W, 25; trains every ¼ hr.; fares to Vincennes 55 and 30 c., to Fontenay 75 and 55 c.; or by the *Chemin de Fer de Lyon* (station on the Boul. Mazas; Pl. B, 25, 28) to Charenton (13 trains daily; 50 and 30 c.; no second class); or finally by the *Chemin de Fer de Ceinture* (p. 32) to Bel-Air (1 M. from the Lac de Daumesnil, p. 203). Those who wish to go direct to the château or

VINCENNES
Redoute de Fontenay
Paris Gare de l'Est
Fontenay sous-Bois
Fort de Nogent
Plaisance
Nogent-sur-Marne
BOIS DE VINCENNES
Manœuvres
Polygone
Redoute de la Faisanderie
Le Tremblay
Joinville-le-Pont
Redoute de Gravelle
CHARENTON
Asile
Conflans
St Maurice
Alfort
Charentonneau
Ch.au Gaillard
Alfort-Ville
Fort de Charenton
St Maur
les Vignes
VINCENNES,
CHARENTON & NOGENT S.M.
Echelle de 1:50.000.
Kilomètres

merely to see the part of the Bois adjoining it, had better take the tramway line Louvre & Vincennes; fare to the Enceinte (Porte de St. Mandé), 30 and 15 c.; thence to Vincennes 10 and 5 c. additional. In any case the tramway will be found convenient for the return-journey, as it communicates most conveniently with several parts of the city.

The *Chemin de Fer de Vincennes* intersects the E. part of the town (comp. Plan, W, 25, 28; B, 28, 31, 34), and skirts the N. and E. sides of the Bois de Vincennes. The following are the stations: 2 M. *Reuilly;* 2½ M. *Bel-Air*, junction for the Chemin de Fer de Ceinture (p. 32); 3 M. *St. Mandé*, at the N.W. entrance of the Bois; 3¾ M. *Vincennes*, at the N. side of the Bois; 5 M. *Fontenay-sous-Bois;* 5½ *Nogent-sur-Marne*, at the N.E. entrance; at the latter, which contains many pleasant suburban villas, the Marne is crossed by a bridge, ½ M. in length, belonging to a branch of the Strassburg railway. 6¾ M. *Joinville-le-Pont*, at the S.E. end of the Bois; near this station is one end of the subterranean *Canal de St. Maur*, 660 yds. in length, which cuts off a bend of 8 M. which the Marne describes here.

[The line crosses the canal and continues to traverse the peninsula formed by the Marne to *St. Maur-Port-Créteil*, *Parc de St. Maur*, *Champigny*, *La Varenne*, etc. Champigny, on the left bank of the Marne, was the scene of two fiercely contested engagements on 30th Nov. and 2nd Dec. 1871, when the French under Generals Trochu and Ducrot made their last ineffectual attempts to break through the investing lines of the Germans.]

The **Bois de Vincennes**, although much less frequented than the Bois de Boulogne, is now a beautiful park of scarcely inferior attraction, and is in some respects even more picturesque and varied.

The park was once a forest, where Louis IX. (d. 1270) used to hunt and to administer justice, but was entirely replanted by Louis XV. in 1731. Since that period considerable encroachments on its extent have been made by the railway and fortifications, but it still covers an area of about 2250 acres, including the Champ des Manœuvres for infantry drill (½ M. wide) which crosses the middle of the park, and the artillery 'Polygone'. It was transformed into a public park in 1857-8 under the superintendence of *Vicaire* and *Bassompierre*, who executed their task with much taste.

The park may be visited from any of the first five stations on the Chemin de Fer de Vincennes, but *Nogent-sur-Marne* is the most convenient starting-point. On entering the park, we take the first side-avenue to the left, leading to a bifurcation named the *Fond de Beauté*. This was probably the site of the *Château de Beauté*, to which the inscription on the wall of an adjoined villa refers: 'Charles V. le Sage, Roi de France et premier Dauphin de Viennois éleva en ce lieu, vers 1375, le château royal de Beauté. Il y mourut le 16e jour de Septembre 1380; Charles VII. donna en 1444 ce domaine à Agnès Sorel, qui en prit le titre de dame de beauté'. A beautiful view of the Marne is obtained from this

point. To the E. opens a pleasant green valley, the peaceful appearance of which betrays no symptom of its proximity to a great city.

The *Route de la Ferme* leading from the Fond de Beauté to the right passes at the back of the redoubts of the Faisanderie and Gravelle, and in front of a model farm which may be visited. Between the redoubts and the château extend the *Plaine de Gravelle* and the *Champ des Manœuvres*, together forming the '*Camp de St. Maur*'. About a hundred and fifty paces S.W. of the redoubt is the *Lac de Gravelle*, and beyond it in the same direction, is the *Rond Point de Gravelle*, both of which we shall see when visiting the second half of the Bois (see below).

Near the Redoute de la Faisanderie, on the outskirts of the park not far from the Fond de Beauté, is the source of the *Ruisseau des Minimes*, a stream along the right bank of which we proceed as far as a bifurcation whence two avenues diverge to the left. We follow the second of these, cross the brook, and soon reach the artificial *Lac des Minimes*, 20 acres in area, with three islets, the smallest of which, named the *Ile de Porte Jaune*, is connected with the mainland by a bridge, and contains a restaurant. The others may be reached by boat. Skirting the lake to the right, we pass the *Cascade* formed by the united brooks des Minimes and *de Nogent*. From the Ile de la Porte Jaune an avenue leads to *Fontenay*, a station (p. 207) and village outside the park. Continuing our circuit of the lake, we reach a clearing with a *Pyramid* erected by Louis XV. and rebuilt since 1871. Beyond it we observe the *Polygone de l'Artillerie*. The brook des Minimes issues from the lake before this open space is reached, and waters one of the prettiest parts of the park in this direction. Traversing this part of the park, and bearing to the right, we follow the Joinville and Vincennes road, leave the Nouveau Fort to the left, and thus reach the entrance to the château (see below). Nearly opposite is the Café du Grand-Orient.

If time permit, the traveller may also devote an hour or two to that part of the Bois which lies on the other side of the Champ des Manœuvres. The most attractive part is between the château and St. Mandé, containing the *Lac de St. Mandé* with its well wooded environs. In order to reach the lake we follow the Chemin Montpensier, which skirts the château on the side next the Donjon, and then turns to the right, leaving the Esplanade on the left, into the Route de l'Esplanade.

To see the other parts of the Bois we proceed along the *Ruisseau de St. Mandé* to the *Lac de Gravelle*, near the redoubt of that name (p. 167). On this side of the lake is the **Rond Point de Gravelle*, commanding a pleasant view of the Marne and the Seine. We now retrace our steps, bearing to the left (W.), follow a small stream which flows out of that of St. Mandé, and pass at some distance from the *Maison de Santé* of Charenton, a model establishment for the insane, and then near the *Asile de Vincennes*, for convalescents.

The celebrated asylum for the insane at **Charenton**, an extensive building, situated on an eminence, was restored and refitted in 1847. It is open only to visitors of the medical profession. From 1606 to 1685 Charenton was the most important seat of French Protestantism. Here it had one of its largest churches and several other institutions, all of which disappeared after the revocation of the Edict of Nantes. The church was taken down, and its materials were used in the construction of a hospital at Paris. — Charenton is a station on the railway to Fontainebleau (station in the Boul. Mazas; Pl. W, 25, 28), and also communicates with Paris by a tramway line and by the small Seine steamers (p. 30).

Farther on are the *Labyrinthe* and the *Grand Lac de Charenton*, or *de Daumesnil*, with its two islands, united by a bridge. Ferry from the N.W. side, at the Porte de Picpus (10 c.); the second island contains a restaurant and an artificial grotto. This corner of the park, the most recently constructed, extends to the fortifications. — The Bois may now be quitted by the *Porte de Picpus* (Pl. W, 35), but it is preferable to proceed to Bel Air or St. Mandé, which communicate more conveniently with the centre of Paris.

The **Château de Vincennes** (not at present open to the public) was founded in the 12th cent. and afterwards gradually enlarged. It served as a royal residence till 1740, when Louis XV. converted it into a manufactory of porcelain. In 1751 these works were removed to Sèvres, and the Château de Vincennes became first a military school and then (1757) a weapon manufactory. In 1832-44, under Louis Philippe, the château was strongly fortified and transformed into an extensive artillery depôt. Vincennes also possesses an *Ecole de Tir*, where a number of officers from every regiment are instructed in the use of the newest fire-arms, and whence most of the recent improvements in this department have emanated.

The château was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among many illustrious persons who have been confined within its walls, may be mentioned the King of Navarre (1574), the Grand Condé (1617), Cardinal de Retz (1652), Fouquet (1661), Count Mirabeau (1777), who wrote his 'Essai sur les lettres de cachet et les prisons d'état' while confined here, the Duc d'Enghien (1804), the ministers of Charles X. (1830), and the conspirators against the National Assembly (15th May, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien, the last scion of the illustrious Condé family. On the groundless pretext of his being implicated in a conspiracy, he was arrested by order of Napoleon on 14th March 1804, on German territory, conveyed to Vincennes, and there condemned to death by a court-martial. The sentence was executed on 20th March, and the body of the duke interred in the fosse where he was shot. In 1816 Louis XVIII. caused his remains to be removed to the chapel, where he erected a monument to his memory.

In May, 1871, the château was one of the last places occupied by the insurgents, but they were compelled to evacuate it on the approach of the Versailles troops, leaving one of their number concealed in a casemate with instructions to set fire to the powder-magazine when the troops had entered. This unfortunate wretch, whom almost certain death awaited in any case, preferred suicide to the execution of his murderous commission.

The *Chapel*, with its tasteful Gothic front, was begun in 1379 under Charles V. and completed in 1552 in the reign of Henri II. It was used as a magazine during the July Revolution, but was restored to its sacred purposes in 1842. A few years ago it underwent a

thorough restoration. The lofty vaulting and the stained glass by *Cousin* are worthy of notice. The monument of the Duc d'Enghien, in the old sacristy, a poor work by *Deseine*, consists of four figures in marble, the duke supported by Religion, France bewailing his loss, and a figure emblematic of Vengeance.

The *Salle d'Armes*, or armoury, fitted up in 1819, is said to contain a store of weapons sufficient for the equipment of 120,000 men. The artillery stores occupy the groundfloor, and the other arms the floor above.

The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners. The walls are 10 ft. thick. The platform, to which 237 steps ascend, commands a fine view.

In order to reach the *Station of Vincennes*, we follow the street opposite the entrance to the château, and take the second street to the left (near the *Grand Café du Rocher*). Trains for Paris stop at Vincennes at 24 and 54 min. past every hour. The tramways, starting from the Rue de Paris, a street parallel with the château (a little beyond it, to the left on leaving), follow this street, traverse the Cours de Vincennes, and cross the Place du Trône (see below); continuation, see omnibus plan.

The **Place du Trône** (Pl. W, 31), a large and uninteresting open space, forms the E. extremity of Paris, being nearly 5 M. distant in a straight line from the Arc de l'Etoile at the N.W. end, and like the Arc is a centre from which about a dozen different streets radiate. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the citizens of Paris on a throne erected here, and from that event the Place derives its name. The two lofty fluted Doric columns erected here on the site of the old barrière were begun in 1788, but not completed till 1847. Each is decorated with two bas-reliefs by *Desbœufs* and *Simart*, those next the town representing Commerce and Industry, those on the other side Victory and Peace; and each is surmounted with a statue in bronze: St. Louis by *Etex*, and Philippe le Bel by *Dumont*. In the middle of the Place is a fountain with a large basin.

The Place du Trône is the starting-place or point of intersection of the following *Tramway Lines*: Louvre & Vincennes, Halles & Vincennes, Place du Trône & La Villette, Place du Trône & Place Walhubert (Pont d'Austerlitz), Place du Trône & Montreuil.

The small private **Cimetière de Picpus** (admission $\frac{1}{2}$ fr.), Rue de Picpus 15 (Pl. W, 31), contains the tombs of many members of the old French noblesse (*de Noailles*, *Grammont*, *Crillon*, *Clermont-Tonnerre*, etc.), most of whom were victims of the Revolution of 1793. In one corner reposes *Lafayette* (d. 1834), by the side of his wife *Comtesse de Noailles* (d. 1807). At the end of the burial-ground is the 'Cimetière des Guillotinés', where 1306 persons who were guillotined at the Barrière du Trône are interred.

THE CITÉ.

The *Cité* (Pl. W, 20, 23, 22; *V*) is the most ancient part of Paris. Here lay in the time of Cæsar the Gallic town of *Lutetia Parisiorum;* and Roman and early Franconian Paris was confined to the same site, with the addition of a small settlement on the left bank of the Seine surrounded by forests and marshes. Under the Frankish monarchs the Church established her headquarters here. Later in the middle ages the town gradually extended on the right bank, where by the end of the 13th cent. there were 194 streets as compared with 116 in the two earlier quarters. The Cité, however, still retained its prestige as the seat of the old *Royal Palace* and of the cathedral of *Notre Dame*. Almost every street at this time contained its church or chapel, regarded in some cases with peculiar veneration on account of the sanctity of an altar (as *St. Germain le Vieux* and *Ste. Geneviève d'Ardent*) or the possession of some wonder-working picture or image (as *St. Eloi*); while others, such as *La Sainte Chapelle* in the royal palace (p. 217), were eminent for beauty of architecture and sumptuousness of internal decoration. On one side of Notre Dame rose the *Episcopal Palace* and the *Hôtel Dieu*, originally an asylum for pilgrims and the poor; on the other side was the house of the *Canons*, who play so prominent a part in the history of the university.

In the Cité the predominant element in the population was the ecclesiastical, while in the districts on the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) the burgher and the learned classes respectively prevailed. The other inhabitants of the Cité consisted mainly of the royal attendants, goldsmiths, money-changers, cloth-dealers, bakers, and poultry-dealers.

The Cité has long since lost its claim to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the Cathedral of Notre Dame and La Sainte Chapelle. The Hôtel Dieu also still exists, and the site of the royal palace is occupied by the Palais de Justice.

To the E. of the Cité, and separated from it by an arm of the river, is the *Ile St. Louis*, in the midst of the vast and bustling city, and yet free from noise and traffic.

21. Notre Dame.

L'Hôtel Dieu. Fontaine Notre Dame. La Morgue.

Approaching from the right bank by the Pont Neuf (p. 219) or the Pont au Change, we may at first pass the Palais de Justice (p. 216), and direct our steps towards the E. end of the island (Pl. W, 22; *V*), in order to visit the church of —

***Notre Dame,** the cathedral of the Archbishop of Paris, founded in 1163 on the site of a church of the 4th cent., and consecrated in 1182. The choir was completed towards the close of the 12th, and the W. portions of the church in the 13th century. The building has since been frequently altered and restored. The general effect, though not unimposing, is hardly commensurate with the renown of the edifice. This is owing partly to structural defects, partly to the lowness of its situation, and partly to the absence of spires. It is moreover now surrounded by a number of lofty buildings which tend still farther to dwarf its dimensions; and, lastly, the surrounding soil has been considerably raised within the last century, being now level with the pavement outside, whereas in 1748 it was approached by a flight of thirteen steps. The building has been judiciously restored since 1845.

The period of the Revolution probably forms the most remarkable page in the history of the church. A decree was passed in August 1793, devoting the venerable pile to destruction, but this was afterwards rescinded, and the sculptures only were demolished. On 10th Nov. in the same year, the church was converted into a 'Temple of Reason', and the statue of the Virgin replaced by one of Liberty, while the patriotic hymns of the National Guard were heard instead of the usual sacred music. On a mound thrown up in the choir burned the torch of truth, over which rose the Temple of Philosophy, in the Grecian style, and adorned with busts of Voltaire, Rousseau, and others. The temple contained the enthroned figure of Reason (represented by Maillard the ballet-dancer), who received in state the worship of her votaries. Damsels clothed in white and bearing torches in their hand, walked round the temple, while various orgies were celebrated in the side-chapels. From 12th May, 1794, to 1802, when Napoleon re-opened it as a place of divine worship, the church remained closed.

The Communist rising of 1871 also left its mark upon Notre Dame. The church treasury was rifled, and the building used as a military depôt. When the Communists were at last compelled to retire to Père Lachaise they set fire to the church, but fortunately very little damage was done.

The finest part of the cathedral is the *Façade, dating from the beginning of the 13th century, the earliest of its kind, and the model of many other façades in the N.E. of France. It is divided into three vertical sections by plain buttresses. The lower part of each section contains a large recessed portal. Those of the original sculptures on the portals which have survived the ravages of the Revolution are fine specimens of early Gothic workmanship. On the central entrance is a series of carvings representing the Last

Judgment, with a noble figure of Christ (modern) on the pillar in the middle. The portal on the right is dedicated to St. Anne, that on the left, by which the church is generally entered, to the Virgin, both being adorned with sculptures relating to these saints. The relief on the N. (left) portal representing the burial of the Virgin is especially noteworthy. This story is connected with the one above it by the *Galerie des Rois*, a series of niches containing modern statues of twenty-eight French kings from Clovis I., Lothaire I., and Chilperic I. to Philip II. Augustus, the originals of which were destroyed during the Revolution. The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early Gothic style. At the sides are double pointed windows. The balustrade is adorned by a statue of the Virgin with two angels, to the right and left of which are figures of Adam and Eve. The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals; and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 55 ft. in height. The lateral views of the church and the exterior of the choir also deserve inspection. The S. door of the transept is embellished with fine iron-work, restored by Boulanger. The spire above the intersection of the nave and transept, 145 ft. in height, and constructed of wood covered with lead, was erected in 1859.

The INTERIOR is open the whole day, except the choir, which, after 10 a.m., is only accessible by ticket (50 c.) procured from the Suisse at the entrance to the choir in the right aisle; the same ticket admits to the sacristy, treasury, and chapter-house. On Sundays and festivals the choir may only be inspected down to the close of divine service.

The church, which consists of a nave and double aisles, crossed by a transept, is 139 yds. long and 52½ yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is circular in form, as in most early Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late Gothic style. The vaulting, which in the nave is 110 ft. high, is borne by 75 pillars, many of which, unlike those in other Gothic buildings, are circular. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. To the right of the S. portal are two marble slabs recording the names of 75 victims of the Commune (p. 201). The *Organ*, built in 1750, and restored and enlarged by Cavaillé-Coll in 1868, is a fine instrument, with

5246 pipes and 86 stops. The pulpit, executed by *Mirgen* from the designs of *Viollet-le-Duc*, is a master-piece of modern wood-carving.

The *Choir* and *Sanctuary* are separated from the ambulatory and from the nave by very handsome railings. The choir stalls and the reliefs in wood, chiefly representing scenes from the history of Christ and the Virgin, should be noticed. Behind the new high-altar, completed in 1874, is a Pietà in marble by *N. Coustou* (p. 110). In the sanctuary, to the right and left, are statues of Louis XIII. and Louis XIV.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. These are as follows, beginning at the sacristy: *Archbishop Affre* (d. 1849), by Debay; *Arch. Sibour* (d. 1857), by Dubes; *Comte d'Harcourt* (d. 1718), representing a dead man rising from the tomb, by Pigalle; adjacent to the last, marble statue of the Virgin; *Arch. Darboy* (d. 1871) and his predecessor *Cardinal Morlot* (d. 1863), kneeling figures; *Bishop Matiffas de Bucy* (d. 1304), in front of the Lady Chapel; *Cardinal de Belloy* (d. 1806), group in marble, representing the venerable prelate at the age of ninety-nine giving alms to two orphan children; adjacent, St. Denis, by Deseine; *Cardinal de Noailles* (d. 1729), monument with frescoes by Maillot; *Arch. Juigné* (d. 1811), by Carlettier; monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*. — The external wall of the choir is adorned with twenty-tree interesting reliefs in stone, representing scenes from the life of Christ, executed by *Jehan Ravy* and his nephew *Jehan de Bouteillier*, and completed in 1351; they were once richly painted and gilt.

At the beginning of the retro-choir, on the right (S.) side, is the entrance to the *Sacristy*, erected in 1846-48 by Viollet-le-Duc in the same style as the cathedral, and now containing the —

Treasury. Fragments of the 'crown of thorns' and the 'true cross', a nail of the 'true cross', and other relics formerly in the Sainte Chapelle, reliquaries, ecclesiastical vestments (chiefly modern) presented by Napoleon I., Louis XVIII., and Louis Philippe, a statue of the Virgin and Child in silver, presented by Charles X., silver busts of SS. Denis and Louis, and other curiosities are preserved here. The lofty windows of the sacristy are filled with stained glass representing archbishops of Paris and scenes from their history, among which is the death of Msgr. *Affre* (p. 69). The blood-stained clothes and other mementoes of the archbishops Affre, Sibour (p. 233), and Darboy (p. 201) are shown in the adjoining Salle Capitulaire, or chapter-house.

The *Cour du Chapitre*, a beautiful Gothic court adjoining the sacristy, is embellished with a small fountain in the form of a reliquary, surmounted with eight sitting figures of bishops, in stone.

Towers. The *View from the towers of Notre Dame (223 ft. in height), the finest in the city, after that from the Tour St. Jacques (p. 170), embraces the course of the Seine with its numerous bridges and the principal public edifices in the environs. The entrance to the towers is outside the church, by the N. tower, to the left of the portals; visitors ring (fee 20 c.). The platform on the summit is

reached by 378 steps. In the S. tower hangs the great *Bell (Bourdon de Notre Dame)*, one of the largest in existence, weighing 16 tons; the clapper alone weighs nearly half-a-ton. Another bell here was brought as a trophy from Sebastopol.

The open space in front of the Cathedral is called the Place du Parvis Notre Dame (Pl. W, 22; *V*). On the N. side is situated the new building of the **Hôtel Dieu**, a large hospital with accommodation for 839 patients. The old Hôtel Dieu, which stood on the S. side of the Place, was the oldest hospital at Paris and probably in Europe, having been founded in 660, under Clovis II. — The W. side of the Place is occupied by extensive *Barracks*, completed in 1866. The *Marché aux Fleurs* (Pl. W, 23; *V*) lies between the barracks and the Quai de la Cité on the N.; market-days, Wednesday and Saturday. — *Tribunal de Commerce* see p. 218.

On the E. of the Cathedral is another square, the centre of which is embellished by the handsome *Fontaine Notre Dame*, designed by Vigoureux, and erected in 1845 on the site of the old archiepiscopal palace. The base consists of a double basin into which water is poured from the mouths of dragons subdued by angels, and above them rises a Gothic canopy borne by columns, and sheltering a statue of the Virgin and Child.

At the end of the Ile de la Cité farthest from the Pont Neuf stands the **Morgue** (open daily), a small building erected in 1864, where corpses of unknown persons who have perished in the river or otherwise are exposed to view for three days. They are placed on marble slabs, kept cool by a constant flow of water, and their clothing is hung above them. The bodies thus exposed number about 500-600 annually, one seventh being those of women. The painful scene attracts many spectators, chiefly of the lower orders.

22. Palais de Justice and Sainte Chapelle. Pont Neuf.

Tribunal de Commerce. Conciergerie. Préfecture de Police.

The W. half of the *Cité* island (Pl. W, 20; *V*), at the W. end of which the Seine is crossed by the *Pont Neuf* (p. 219), is occupied by an almost unbroken mass of buildings, consisting of the *Palais de Justice* in the centre, the *Conciergerie* on the Quai de l'Horloge to the N., and the *Préfecture de Police* on the Quai des Orfèvres to the S.W. The island was the residence of the French monarchs during the middle ages; but the palace was ceded by Charles VII. (1431) to the parliament, which at that period was the supreme tribunal of the kingdom. The original edifice suffered so much by fire in 1618, and again in 1776, that nothing of it now remains except the *Tour de l'Horloge*, towards the N.E., near the Pont au Change (p. 171), the *Tour du Grand César*, and

the *Tour de Montgomery*, all on the N. side, the pinnacled *Tour d'Argent*, the *Sainte Chapelle* or chapel of the Palais, and the so-called *Kitchens of St. Louis*. The large clock in the *Tour de l'Horloge* at the N.E. corner of the Palais, adorned with two figures by Pilon representing Justice and Piety, was the first public clock seen in France; it was placed here in 1370 by Henri de Vic, a German clockmaker, and was thoroughly restored during the 18th cent., and again in 1852.

The **Palais de Justice** (open daily, except Sundays and holidays) underwent extensive alterations between 1839 and 1870, the work of renovation being almost complete when war against Prussia was declared in the latter year. The wanton destruction of the greater part of this imposing pile on 22nd May, 1871, forms another of the numerous crimes of which the Commune was guilty. Several of the court-rooms were entirely destroyed, and others more or less injured. The work of restoration is progressing.

The different courts of justice, the *Cour de Cassation*, the *Cour d'Appel*, the *Assises*, the *Tribunal de Première Instance*, and the *Tribunal de Police*, sit here daily from 10 to 4 o'clock, except on Sundays and holidays and during vacation (Aug. and Sept.), and should be visited by the traveller who desires to witness the proceedings of a French tribunal. A guide (1-2 fr.) will be found useful, and one of the 'écrivains publics' who are to be found in the galleries may be hired for the purpose. In the *Chambre de Police Correctionnelle*, in the court beyond the Sainte Chapelle (Tues., Thurs., Frid.), very amusing scenes sometimes occur, and the pleading is often excellent; but those who are interested in legal questions will of course prefer to visit one of the courts in which a civil case is being tried, and where they will hear some of the most eminent barristers plead. The French *Barreau* is probably unsurpassed in eloquence, though not perhaps in soundness of reasoning.

The principal entrance of the Palais de Justice is by the *Cour d'Honneur*, adjoining the Boulevard du Palais, and separated from it by a handsome railing. The projecting façade is adorned with four Doric columns and symbolical statues above them (France and Plenty by Berruyer, Justice and Prudence by Leconte) and covered with a quadrangular dome.

The great staircase leads to a long vestibule used as a cloak-room. Advocates in their black robes, sometimes in conference with their clients, are usually seen pacing up and down in this hall, as well as in the other galleries. This busy scene forms the chief feature of interest in the Palais de Justice to those who do not desire to visit the courts themselves. The staircase in the middle, adorned with a statue of Justice, leads to the chambers of the *Civil Courts*. We turn to the right and pass through a glass door to see the old *Salle des Pas Perdus*, the restoration of which was completed in 1878. It is a lofty vaulted hall,

supported by columns, and one of the largest of the kind in existence, being 85 yds. long, and 29 yds. in width. A number of 'Chambres', or courts, open into it, and it extends as far as the boulevard. Many historical reminiscences attach to this part of the building. Before the fire of 1618, this was the great hall of the palace, where the clergy of the '*basoche*' (a corruption of *basilica*, or royal palace) were privileged to perform moral plays and farces. About halfway down the hall, on the right side, is a monument erected by Louis XVIII. in 1821 to the memory of the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal, as the relief below, by *Cortot*, indicates; the statue is by *Bosio;* on the sides are figures emblematic of France and Fidelity.

To the left of the Salle des Pas Perdus is a long corridor, called the Galerie des Merciers, leading to the new *Salle des Pas Perdus*, which forms the vestibule to the *Cour d'Assises* on the W. side of the Palais. This vestibule contains statues of four monarchs, who were eminent as legislators: St. Louis and Philippe August on the N., Charlemagne and Napoleon I. on the S. The staircase in the middle ascends to the court-rooms, and is embellished with a figure of Justice by *Perraud*. (We may afterwards inspect the exterior of this façade on our way to the Pont Neuf p. 219.)

Three vaulted passages lead from the Cour d'Honneur to the S. into the *Cour de la Sainte Chapelle*, where, on the left, is the entrance to the *Tribunaux de Police Correctionelle* (12-4), and on the right (W.) the entrance (at present surrounded by boarding) of the —

Sainte Chapelle (open daily from 12 to 4, a fee being payable on Mondays and Fridays only). This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Louis by *Pierre de Montereau* for the reception of the sacred relics now preserved at Notre Dame (p. 214), which St. Louis is said to have purchased from Jean de Brienne, King of Jerusalem, and his son-in-law Baldwin, Emperor of Constantinople, for the sum of 3 million francs. From 1793 down to its recent restoration the chapel was used as a depository for the archives of the Palais de Justice, which are now preserved in the Hôtel de Soubise. The annual 'Mass of the Holy Ghost', which takes place on the re-opening of the courts after the autumn vacation, is now the only service performed here. The chapel, which narrowly escaped destruction in 1871, when it was almost entirely surrounded by a blazing mass of buildings, is of small size (112 ft. in length and height by 36 ft. in width), but a perfect gem of its kind, and one of the finest creations of Gothic architecture. The interior consists of two chapels, one above the other.

The Lower Chapel, consisting of nave and aisles, was intended for the retinue. It contains the tombs of a number of ecclesiastics. A spiral staircase ascends to the —

Upper Chapel, in which the court attended divine service. Its proportions are remarkable for their slender elegance. It is unprovided with aisles, and is 66 ft. in height. Nearly the whole of the wall-surface is replaced by large 15 windows (50 ft. by 13 ft.), the magnificent stained glass in which, framed by beautiful tracery, serves to tone down what would otherwise be a superabundant admission of light. The subjects of the stained glass, which is coæval with the foundation, and has been recently restored, are taken from the Bible and the lives of saints.

Beginning by the door, on the N.: *First Window*: 91 scenes from the Book of Genesis. — *Second Window:* 121 scenes from Exodus. — *Third Window:* 97 scenes from Leviticus. — *Fourth Window:* 65 scenes from Deuteronomy. — *Fifth Window* (first in the choir): 32 scenes from the Book of Judges. — *Sixth Window:* 24 scenes from the prophets; genealogy of Jesus Christ. — *Seventh Window* (32 scenes): Legends of St. John the Evangelist; Life of the Virgin; Birth and Circumcision of Christ. — *Eighth Window:* 97 scenes from the Passion. — *Ninth Window:* 30 scenes from the lives of John the Baptist and Daniel the prophet. — *Tenth Window:* 30 scenes from the Prophecies of Ezekiel. — *Eleventh Window:* 30 scenes from the histories of the prophet Jeremiah and Tobias. — *Twelfth Window:* 63 scenes from the Books of Judith and Job. — *Thirteenth Window:* 120 scenes from the Book of Esther. — *Fourteenth Window*: 121 scenes from the Books of Kings: Samuel, Saul, David, Solomon, Ahab. — *Fifteenth Window:* (almost entirely new, but executed in harmony with the remains of the old window): 67 scenes from the history of the discovery of the Holy Cross, and the conveyance of the relics to the Sainte Chapelle by St. Louis. — The large rose window above the portal represents scenes from the Revelation of St. John (15th cent.).

The polychromic decoration of the surfaces and pillars in the interior is exceedingly rich and handsome. Against the pillars are placed statues of the twelve Apostles. Behind the handsome altar, recently restored, is the Gothic canopy, in wood, where the sacred relics were formerly preserved. — We quit the chapel by the portal of the upper church, which is surmounted by a fine gable flanked by two turrets, and turn to the right into the vestibule of the Palais des Justice.

Visitors are admitted to the so-called *Cuisines de St. Louis* in the Conciergerie only by special permission of the *Préfecture de Police* (Bureau des Prisons), which is not easily procured.

Opposite the Palais de Justice, on the E. side of the Boulevard du Palais, stands the **Tribunal de Commerce** (Pl. W, 20; *V*), built by *Bailly* in the Renaissance style, and completed in 1866. Being placed across the line of the Boulevard de Sébastopol, it is visible from the Gare de l'Est. The interior, which is always open to the public, deserves a visit. At the top of the staircase which ascends from the vestibule to the courts, are some sculptures by Dubut. On the first landing are statues of Industrial Art by Pascal, Mechanical Art by Maindron, Commerce by Land by Cabet, and Maritime Commerce by Chapu. From this point we reach a long corridor, into which the court-rooms open. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which

are caryatides supporting the iron framework of the glass-covered roof. The *Salle d'Audience* on the first floor, to the left of the staircase, 56 ft. long and 45 ft. wide, is wainscoted with oak, and adorned with panels in imitation of porcelain painting, and with pictures relative to the purpose of the building, by Fleury.

Leaving the Tribunal de Commerce, we turn to the right, past the Tour de l'Horloge, to the Quai de l'Horloge, on the left side of which stands the Conciergerie.

The **Conciergerie** (Pl. W, 20; *V*), the towers of which form the N. side of the buildings occupying the site of the royal palace, is used as a prison for persons awaiting their examination or trial. Most of the political prisoners of the first Revolution were confined here before they were conducted to the guillotine. The chamber once occupied by Marie Antoinette was afterwards converted into a chapel, but it was entirely destroyed by the fire of 1871. The entrance to the Conciergerie is on the quay, between the towers of Cæsar and Montgomery. — The W. part of the building, lately rebuilt, contains (on the first floor) the *Cour de Cassation* (p. 216), which is entered by the new Salle des Pas Perdus (p. 217).

The W. *Façade* of the Palais de Justice has been recently constructed by *Viollet-le-Duc*. The gravity of the style accords well with the purpose of the building. Eight fluted Doric columns and two corner pillars united by arches serve as supports to a rich cornice. The six allegorical figures represent Prudence and Truth (Dumont), Punishment and Protection (Jouffroy), Violence and Justice (Jaley). A flight of steps ascends to the entrance of the New Salle des Pas Perdus (p. 217).

Opposite this façade stood the Préfecture de Police, in which the so-called 'Préfets de Police' of the Commune. *Raoul Rigault*, and *Ferré*, were established in May, 1871. On 22nd May, Ferré set the Préfecture on fire, while Rigault ordered 150 prisoners confined here to be set at liberty in order to aid in the defence of the barricades against the government troops. As they refused to obey, they were shot by the insurgents, or perished in the flames. The ruins of the building have been cleared away.

A little to the W. of the Palais de Justice lies the small triangular *Place Dauphine*, constructed under Henri IV. (d. 1610), with brick houses coæval with those of the Place des Vosges (p. 70), and formerly occupied by the advocates of the Parlement.

The **Pont Neuf** (Pl. W, 20; *V*), farther on, at the W. end of the island, a bridge 360 yds. in length, and 25 yds. in width, crosses both arms of the Seine. It was originally constructed in 1578-1604, but was rebuilt in 1852.

On the bridge rises an equestrian *Statue of Henri IV.*, by Lemot, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII. condemned the statue of Napoleon in the Vendôme column to a similar fate. The Latin inscription in front relates to the erection of the new statue; that on the back is a repetition of the inscription on the original monument. At the

sides are two reliefs in bronze, which represent Henri IV. distributing bread among the besieged citizens of Paris, and causing peace to be proclaimed by the Archbishop of Paris at Notre Dame. The steps near the statue descend to the *Bains Henri IV.* (p. 45).

In the 16th cent. the Pont Royal was the scene of the recitals of Tabarin, a famous satirist of the day, and it was long afterwards the favourite rendezvous of jugglers, showmen, loungers, and thieves. Any popular witticism in verse was long known as 'un Pont Neuf'. — This bridge, the neighbouring Quai Conti on the left bank, and the Pont des Arts, the next bridge lower down, all command a fine general *View of the Louvre.

In returning to the boulevard by the Quai des Orfèvres, on the Ile de la Cité, we pass another part of the Palais de Justice, the new—

Préfecture de Police (office-hours 9-4), completed in 1870, to which however the offices had not been transferred from the old building adjoining the Place Dauphine (p. 219) when the Franco-Prussian war was declared. Some of the offices are still temporarily established in the barracks of the firemen opposite the Palais de Justice.

The new building, as well as the old, was destroyed on 24th May, 1871; the latter entirely, being partly constructed of wood, the former in the interior only. On 21st May, Ferré, the last soi-disant prefect, and a member of the 'comité du salut public', directed the walls and furniture of these extensive edifices to be saturated with petroleum, and ordered the concierge to be imprisoned for refusing to assist him. On the same evening, this ruffian and a number of his associates celebrated a banquet within the buildings, to which, on the termination of their midnight orgies, they set fire in several different places. The concierge fortunately effected his escape, and succeeded in rescuing a number of valuable documents from the flames, but all efforts to extinguish the conflagration were fruitless.

From the Préfecture de Police de la Seine radiate all the threads which constitute the partly visible and partly invisible network of police authority which extends over the whole city, at a cost to the municipality of nearly 20 million francs per annum. In the offices of the Prefect of police 300 officials are at work. The municipal police force, consisting of about 7,800 men, is commanded by a colonel, and of these about 6,800 are the ordinary constables ('gardiens de la paix', 'sergents de ville'). Besides these there are 6000 'gardes républicains' and 1500 'sapeurs-pompiers', or firemen. By this large and efficient staff, public order as well as the public health are admirably provided for. Paris, the once notorious *Lutetia*, or muddy city, has become one of the cleanest towns in the world, and notwithstanding the 60,000 criminals of various kinds whom it is computed to harbour, affords greater security to its inhabitants than the quietest provincial town. — The police-stations are recognisable in the evening by their red lamps.

Pont St. Michel, *Boulevard St. Michel*, *Musée de Cluny*, see pp. 234 et seq.

LEFT BANK OF THE SEINE.

The semicircular portion of Paris which lies on the left bank of the Seine forms fully a third of the whole city. It is characterised by the numerous learned institutions situated within its bounds, the chief of which is the *Sorbonne* or university. In its W. part alone there are a few large military establishments. Among its objects of interest the most noteworthy are the *Palais du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, the *Jardin des Plantes*, and the *Hôtel des Invalides*.

23 The Luxembourg.

Odéon. Fontaine de l'Observatoire. Ney's Monument. Observatory.

The Musée du Luxembourg, like the galleries of the Louvre, is open to the public daily, Mondays excepted, on Sundays and holidays from 10 to 4, and on week days from 9 to 5 in summer, and 10 to 4 in winter. The other apartments of the palace are not at present shown.

Maria de Médicis, widow of Henri IV., purchased the mansion and garden of the *Duc de Piney-Luxembourg* in 1612, and three years later she commissioned *Jacques de Brosse*, one of the ablest French architects of the beginning of the 17th cent, to erect a large new palace on the same site. The building he erected was the present **Palais du Luxembourg** (Pl. W, 19; *IV*), which has retained the name of the original owner of the ground. It bears considerable resemblance to the palaces of Florence, particularly to the court of the Pitti Palace, Maria's ancestral home, but is at the same time an unmistakably French creation. The principal façade, which after numerous restorations still reveals the design of the original architect, is situated towards the N., in the Rue Vaugirard, opposite the Rue Tournon. It is nearly 100 yds. in width, and consists of three pavilions connected by galleries. Each of the three stories is adorned with rustica pillars. Important alterations, the chief of which was the addition of the columns in the court, were made by *Chalgrin* in 1804 during the First Empire. The façade towards the garden, formerly similar to the principal front, was restored under Louis Philippe in 1831-44 by *Gisors*, with as close adherence as possible to the style of the original building.

The palace continued to be a royal residence down to the Revolution. Its last occupant, the Count of Provence, afterwards

Louis XVIII., to whom it was presented by his brother Louis XVI., left it in June 1791. The Convention converted it into a state-prison, and Marshal de Noailles and his wife, Vicomte de Beauharnais and his wife Josephine, the future empress, Hébert, Camille Desmoulins, Danton, Robespierre, the artist David, and others were afterwards confined here. In 1795 the building was named the *Palais du Directoire*, and afterwards, in 1799, the *Palais du Consulat*. The Consulate, however, sat here for a short period only, as Bonaparte removed to the Tuileries in Feb., 1800.

During the first Empire the palace was occupied by the senate, and styled *Palais du Sénat-Conservateur*. After the Restoration, and under Louis Philippe, the *Chamber of Peers* met here. In March and April, 1848, the '*Commission des Travailleurs*' under Louis Blanc held its Socialist meetings in the palace. From 1852 to 1870 it was named *Palais du Sénat*, that body having again sat here during the second Empire. At present it is occupied by the offices of the Préfet de la Seine, who has his residence in the wing called the *Petit-Luxembourg*, on the right of the façade. Though somewhat heavy, the palace is on the whole one of the handsomest and most symmetrical buildings in Paris.

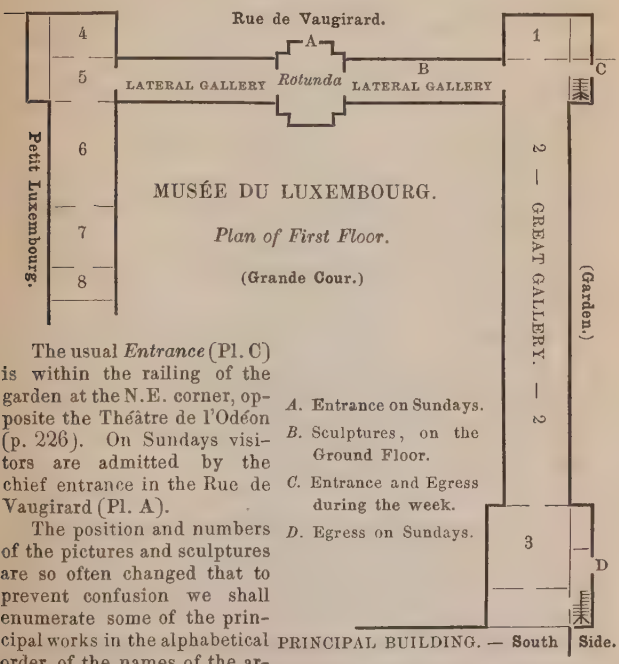
Although the picture gallery only is at present open to the public, it may be not uninteresting to describe the other apartments also.

The *Salle du Trône was formed in 1856 by throwing the old *Salle du Sénat* and the *Salle des Conférences* into one, and is most sumptuously fitted up. It is at present used for the sittings of the Town Council, and also for the festivities which the Prefect of the Seine and the President of the Municipal Council hold in the name of the city. The walls are adorned with a series of large pictures of scenes from the history of the Napoleons: — 1. Napoleon I. elected Emperor, by *Signol;* 2. He signs the Concordat, by *Hesse;* 3. Presentation of the flags captured at Austerlitz, by *Philippoteaux;* 4. Napoleon at the Invalides, by *Couder;* 5. Distribution of eagles in the Champ de Mars in 1852, by *Pils;* 6. Return of the Pope to Rome in 1849, by *Benouville;* 7. The Senate proclaiming the Empire, by *Couder;* 8. Napoleon III. inspecting the progress of the New Louvre, by *Gosse*. In the dome, Apotheosis of Napoleon I. and Triumph of Universal Suffrage, by *Alaux*. The hemicycles, painted by *Lehmann*, represent France obtaining Religion and Independence under the Merovingians and Carlovingians, and France under the Capetians, the Valois, the Bourbons, and the Empire. — The next room is a *Gallery of Busts* of former peers and senators. The former *Cabinet de l'Empereur* contains the following pictures: — 1. Napoleon III. entering Paris, by *Couder;* 2. His Marriage, by *Fleury;* 3. Napoleon I. signing the Peace of Campoformio, by *Brisset;* 4. The 18th Brumaire, by *Vinchon*.

The *Apartments of Queen Marie de Médicis* were restored in 1817. The paintings were executed by the pupils of Rubens

(comp. p. 129). — The *Chapel* was restored and richly decorated in 1842. — The dome of the *Library* is adorned with one of the finest works of *Eugène Delacroix* (d. 1863), representing Elysium as pourtrayed by Dante.

The ***Musée du Luxembourg**, a collection of *Works of Living Artists*, consisting of paintings, sculptures, drawings, engravings, and lithographs, occupies the E. and W. wings and the gallery which connects them on the N. The works of the most distinguished masters are generally transferred to the Louvre about ten years after their death; and this custom unfortunately renders it impossible for the traveller to enjoy a comprehensive view of the development of modern French art in one place. The Luxembourg Gallery has lost much of its importance in consequence of the arbitrary removal of the works of Ingres, Delaroche, and Delacroix in 1875. Comp. p. 143.



The usual *Entrance* (Pl. C) is within the railing of the garden at the N.E. corner, opposite the Théâtre de l'Odéon (p. 226). On Sundays visitors are admitted by the chief entrance in the Rue de Vaugirard (Pl. A).

The position and numbers of the pictures and sculptures are so often changed that to prevent confusion we shall enumerate some of the principal works in the alphabetical order of the names of the artists, that being also the order in which they are arranged in the

catalogue (75 c.). A number of the best works of the last few years are now in the Exhibition. Each work has the name of the artist attached.

Ground Floor. — Sculptures.

Most of the sculptures are in two rooms on the ground-floor (Pl. B), opposite the entrance from the garden, or to the left of the entrance by the principal façade. There are also several others in the saloons of the first floor.

288. *Aizelin*, Psyche.

289. *Barrias (L. E.)*, Young girl of Megara. 290. *Barthélemy*, Ganymede. 291, 401-410. *Barye*, Jaguar, in bronze; other animal subjects, in bronze, lead, and wax. 293. *Bonnassieux*, Meditation. 294. *Bourgeois*, Priestess of the Delphian Apollo.

296. *Carrier-Belleuse*, Hebe asleep. 297, 299. *Cavelier*, Truth; Mother of the Gracchi. 300, 301. *Chapu*, Mercury inventing the caduceus; Joan of Arc at Domrémy. 304. *Crauk*, Bacchus.

306. *David (Ad.)*, Apotheosis of Napoleon I., cameo in sardonyx.

310, 311. *Dubois*, Infant St. John, in bronze; Florentine singer of the 15th cent., bronze gilt. 313. *Dumont*, Leucothea and the infant Bacchus.

315. *Etex*, St. Benedict rolling himself on thorns.

317. *Falguière*, Victorious game-cock.

323. *Gatteaux*, Minerva after the Judgment of Paris, in bronze.

325, 326. *Guillaume*, Anacreon; Busts of the Gracchi, in bronze.

328. *Hiolle*, Arion seated on the dolphin.

331. *Jouffroy*, Young girl confiding her first secret to Venus.

332. *Leharivel-Durocher*, Being and seeming. 333. *Lemaire*, Head of the Virgin.

336, 337. *Maillet*, Agrippina and Caligula; Agrippina with the ashes of Germanicus. 338. *Maindron*, Velleda, a replica of the statue in the garden (p. 227). 340. *Marcellin*, Bacchante going to sacrifice on Mt. Cithæron. 345. *Michel-Pascal*, Monks reading; 346. *Millet (Aimé)*, Ariadne. 384. *Moreau*, Woman spinning.

352, 353. *Perraud*, Infancy of Bacchus; Despair.

355. *Salmson*, Skein-winder, in bronze.

360. *Truphème*, Girl at the well.

First Floor. — Paintings.

From the entrance from the garden (Pl. C), at the E. end of the gallery of sculptures, a small staircase ascends to the eight saloons of the picture gallery, the first three of which communicate with the others by means of a lateral gallery extending along the façade of the building.

The ceiling of the *Grande Galerie*, which we first enter, is adorned with the Rising of Aurora, in the centre, by *Callet* (d. 1823), and the Twelve Months by *Jordaens* (d. 1678).

1. *Achard*, Cascade in the ravine of Cernay la Ville. 2. *O. Achenbach*, Festival at Genazzano in the Alban mountains. 4. *Amaury-Duval*, Study of children. 6. *Antigna*, After the fire.

10. *Baudry*, Fortune and the child. 14. *Belly*, Pilgrims going to Mecca. 15, 16. *Benouville*, Colosseum at Rome; Castle of Lugagnan in the Pyrenees. 21. *Biard*, Du Couëdic taking leave of his followers (1779). 26. *Bonheur (Rosa)*, Husbandry in Nivernais. 27. *Bouguerau*, Death of St. Cecilia. 30, 31, 32 *Breton (J. A.)*, Blessing the crops; Recall of the gleaners; Winter evening. 36. *Brion*, Pilgrims of St. Odile (in Alsace). 38. *Busson*, Shooting in the fens of the Berry.

40, 41, 369. *Cabanel*, Glorification of St. Louis; Death of Francesca da Rimini and Paolo Malatesta; Tamar. 42, 43. *Cabat*, Landscapes. 47. *Chenavard*, Divine tragedy. 48. *Chenu*, Sledging, effects of snow. 54. *Comte*, Henri III. and the Duc de Guise. 55. *Corot*, Landscape, morning. 57. *Couture*, The Romans of the period of decline. 58. *Curzon (P. A. de)*, Psyche bringing Venus the box given to her by Proserpine.

62, 63. *Daubigny*, Lock in the valley of Optevoz (Isère); Spring. 64. *Dehodencq*, Bull race in Spain. 65, 66. *Delaunay*, Communion of the Apostles; Plague at Rome. 71. *Desgoffe (B. A.)*, Vase in rock crystal of the 16th century. 72. *Didier*, Husbandry on the ruins of Ostia. 73. *Doré (Gustave)*. The Angel of Tobias. 373. *Duran (Carolus)*, Lady with gloves.

80. *Feyen-Perrin*, Oyster-fishers. 86, 87, 88. *Français*, End of winter; Orpheus; Daphnis and Chloe. 90. *Fromentin*, Hawking in Algeria.

93. *Gérôme*, Cock fight. 94. *Gervex*, Satyr and Bacchante. *Eug. Giraud*, 100. Dance in a Spanish 'Posada'; 101. Dancing woman at Cairo; 102. La Devisa (a wounded matador presenting his mistress with the 'devisa' or knot of ribbons which he has taken from the bull in the fight). 103. *Vict. Giraud*, Slave merchant. 106. *Gleyre*, Evening. 109. *Gudin*, Squall in the roads of Algiers in 1831. 111. *Guillaumet*, Evening prayer in the desert. 112. *Guillemet*, View of Bercy in winter.

116, 117, 346. *Hébert*, Malaria; The kiss of Judas; Portrait of a woman. 120. *Heilbuth*, Mont-de-Piété. 121, 122, 123, 377. *Henner*, The chaste Susanna; Idyl; The Good Samaritan; Naiad. 124. *Hesse*, Triumph of Vittorio Pisani (1380).

127. *Isabey*, Embarcation of De Ruyter and De Witt.

130. *Jacque*, Flock of sheep in a landscape. 131. *Jalabert*, Virgil, Horace, and Varius at the house of Mæcenas. 132. *Jeanron*, Shepherds at Ambleteuse on the Channel.

133. *Knaus*, The promenade. 134. *Kreyder*, Offering to Bacchus.

142. *Lansyer*, Château of Pierrefonds. 146. *Larivière*, The Plague in Rome under Nicholas V. 147. *Laugée*, E. le Sueur with the Carthusians. 378. *Laurens*, Excommunication of King Robert

of France. 151. *Lecomte du Nouy*, Bearers of bad news. 153. *Lefebvre (Jules)*, Truth. 156. *Lehmann*, Distress of the Oceanides at the foot of the rock to which Prometheus is chained. 157. *Leleux (Ad.)*, Wedding in Brittany. 158, 159. *Leleux (Arm.)*, Dispensary of the Capuchin monastery at Rome; Wedding of Swiss Protestants. 160. *Lenepveu*, Martyrs in the Catacombs. 161. *Le Poittevin*, Etretat, a seaside resort. 164. *Lévy (E.)*, Death of Orpheus. 165. *Levy (H.)*, Death of Sarpedon.

167. *Maignan*, Departure of the Norman fleet for the conquest of England. 170, 171. *Marchal*, Choral of Luther; Hiring-market at Bouxvillers (Alsace). 173, 174. *Meissonier*, Napoleon III. at Solferino; Napoleon III. and his staff. 175. *Melida*, Churching of a Spanish woman. 380. *Jean François Millet*, Church of Gréville. 182. *Gustave Moreau*, Orpheus. 183. *Müller (Charles)*, Summons of the last victims of the Reign of Terror (numerous portraits; in the centre, on a chair, is the poet André Chénier).

192. *Philippoteaux*, Louis XV. visiting the battle-field of Fontenoy, 1745.

197, 198. *Regnault*, General Prim; Execution at Granada during the Moorish régime. 382. *Renard*, The grandmother. 199, 200. *Ribot*, St. Sebastian; The Samaritan. 203, 204, 205. *Robert-Fleury (J. N.)*, Conference at Poissy, in presence of Catherine de Médicis and Charles IX. (1561); Jane Shore; Plundering of a Jew's house at Venice in the middle ages. 207. *Robert-Fleury (Tony)*, Last Days of Corinth. 208, 210. *Rousseau (Ph.)*, The importunate; Roe-deer grazing.

213, 214. *Schnetz*, The vow; Boëtius bidding farewell to his family. 215, 216. *Schreyer*, Cossack horses in a snow-drift; Artillery charge at Traktir in the Crimea. 220. *Séyé*, The oaks of Kertregonnec. 221. *Signol*, The adulteress. 385. *Sylvestre*, Locusta, in the presence of Nero, tries the poison intended for Germanicus on a slave.

223. *Tassaert*, Distressed family. 226. *Tissot*, Meeting of Faust and Marguerite. 227. *Tournemine*, African elephants. 229. *Trayer*, Vendor of cakes at the great fair of Quimperlé.

230. *Ulmann*, Sulla and Marius.

231. *Vetter*, Louis XIV. and Molière. 233, 234. *Vollon*, Curiosities; Fish.

239. *Ziem*, View of Venice. 240. *Zo*, Blind man of the bridge of Doce-Cantos at Toledo.

After having inspected the pictures the visitor must retrace his steps, and quit the building either by the small staircase (Pl. C), or by the great staircase (Pl. D) at the end of the third saloon.

To the N.E. of the Palais du Luxembourg, opposite the gate of the garden, rises the —

Théâtre de l'Odéon (Pl. W, 19; *IV*), erected in 1818, and restored in 1875. The façade is on the other side, towards the Place de l'Odéon, and is adorned with a Corinthian portico. On the three

other sides are galleries occupied by book and newspaper stalls. The interior is well fitted up, and the chandelier is particularly handsome. The Foyer is embellished with busts and portraits of dramatists and actors connected with the Odéon. Comp. p. 52.

[At No. 96 in the same street, Rue de Vaugirard, in an old Carmelite monastery, is the *Roman Catholic University*, opened in 1875.]

The ***Garden** of the Luxembourg (open daily from early morning onwards, comp. p. 63), contains well-kept flower-beds and pleasant, shady walks. A military band plays here, to the left under the trees, in summer on Sun., Tues., and Thurs. from 5 to 6 p. m. During winter (1st Oct. to 1st April) the fountains are destitute of water.

The *Fontaine de Médicis, by De Brosse, in the Doric style, with imitations of stalactites, rises to the left, not far from the gate. Three niches between the columns are filled with sculptures by *Ottin*, among which the group in the middle represents Polyphemus surprising Acis and Galatea. Above are river-gods. This fountain has two fronts, a 'Fontaine de Léda', with a relief of Leda and the swan, having been added to it on the side next the Rue de Médicis.

To the left (looking towards the palace) of the long basin of the fountain is a group in marble of Adam and his family, by *Garraud* (1851). Under the trees to the right, near the gate, and in various parts of the garden, are other modern groups and statues in marble and bronze.

In the centre of the garden, in front of the palace, is a large bed of roses, embellished with a basin with a group of children and a fountain. Beside this basin rise two columns in speckled Italian marble, surmounted by a David, the conqueror of Goliath, and a Nymph, Italian works of the 16th century. We observe also an Archidamas about to throw the disc, by *Lemaire*, and copies of the Borghese Gladiator and the Diana of Versailles.

The terraces above this large basin are embellished with twenty modern statues in marble, of celebrated Frenchwomen, with explanatory inscriptions. At the end of that on the left side, with its back to the palace, is a Velleda, by *Maindron*, from the 'Martyrs' of Chateaubriand.

The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (see below). Towards the E. rises the dome of the Panthéon (p. 229), and towards the W., in the direction of the palace, are observed the two towers of St. Sulpice (p. 251). To the right on the way towards the Observatory is the 'Jardin Anglais', occupying the site of the old 'pépinière', or nursery, and to the left is the new Orangery, beyond which rises the *Ecole Nationale des Mines*, entered from the Boulevard St. Michel.

The parterres of the W. side are also embellished with statuary. Thus, in the Jardin Anglais: Lion victorious over an ostrich, by

Caïn; Orlando Furioso, by *Du Seigneur*, both in bronze; statue of Eustache Le Sueur, by *Husson* (1855). In the part towards the exit by the Rue Bonaparte: Neapolitan beggars, by *Petitot;* Faun offering a bunch of grapes to a young panther, by *Caillé*, etc. — The garden may be quitted here by the Rue Bonaparte, which descends towards St. Sulpice (p. 251).

The garden has of late been considerably reduced in extent. The whole of the S. triangle from the new *Rue de l'Abbé de l'Epée* to the *Carrefour de l'Observatoire* has been separated from it, and laid out in streets. The central *Allée de l'Observatoire*, however, has been reserved and converted into a promenade, flanked with pleasant expanses of sward embellished with columns bearing vases and marble groups of the four periods of the day. At the S. end of the promenade stands the handsome ***Fontaine de l'Observatoire,** from designs by *Frémiet*, adorned with eight horses, a group of four allegorical figures bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises.

The **Statue of Ney,** to the left of the Carrefour de l'Observatoire (Pl. B, 19), stands on the spot where the marshal was shot on 7th Dec., 1815, in execution of the sentence pronounced by the Chamber of Peers on the previous evening. The statue in bronze, by *Rude*, erected in 1853, is not a successful work. On the pedestal are inscribed the names of the battles at which the marshal was present. — At the back of this monument lies the *Jardin Bullier* (p. 56).

From the Place radiate the *Boulevards St. Michel* (p. 234), *du Montparnasse* (p. 269), and *de Port Royal*. To the S. is the *Avenue de l'Observatoire*, leading to the observatory.

The **Observatoire,** a large block of buildings, was founded in 1672, and enjoys a great reputation. The meridian of Paris runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris. The copper dome, which is 42 ft. in diameter, is constructed so as to revolve round its vertical axis. The interior is of little interest to the ordinary visitor: scientific men who desire to inspect it must obtain the permission of the director by personal application.

On the right (W.) side of the Avenue de l'Observatoire are situated the *Couvent de la Visitation*, with its domed church to which the La Vallières and Montespans of former days used to retire. On the same side, but a little farther off, in the Rue d'Enfer, are the *Hospice des Enfants Trouvés*, and the *Hospice Marie Thérèse* for priests. Beyond these lies the Cimetière de Montparnasse (p. 270). To the left (E.) of the Carrefour rises the Hospital of the Val-de-Grâce (p. 250). On the left side of the Avenue are *La Maternité*, the *Hospice du Midi*, and the *Hospice Cochin*. To the S. of the last, and beyond the observatory, are situated the new *Prison des Madelonnettes* and the *Gare de Sceaux* (p. 34).

24. The Panthéon.

Library of Ste. Geneviève. St. Etienne du Mont.

A ticket (50 c.) admitting to the vaults may be obtained at the entrance on the right or that on the left. An attendant in the left transept conducts a party through the church every half-hour from 10. 30 to 4 (in summer to 5½ or 6) o'clock. Another ticket (50 c.) for the ascent of the dome (after 12 o'clock) is necessary.

On the site of the ***Panthéon** (*Pl.* W. 19; *V*), at the extremity of the handsome and recently enlarged Rue Soufflot, the highest ground in the city on the left bank, in 512, was interred *Ste. Geneviève*, over whose tomb a chapel was erected. The chapel was succeeded by a church, which having fallen to decay was removed about the middle of last century. The present edifice was designed by *Soufflot*, and the foundation stone laid by Louis XV. in 1764. The new church was also dedicated to Ste. Geneviève, the patron saint of Paris, but in 1791 the Convention resolved to convert it into a kind of memorial temple, which they named the 'Panthéon', inscribing on it the words, '*Aux grands hommes la patrie reconnaissante*'. The inscription was erased in 1822, but renewed in 1830 after the July Revolution. By a decree of 6th Dec. 1851 the original name of *Eglise Ste. Geneviève* was revived, and the edifice again set apart for public worship. The old inscription, however, remains, and the familiar Republican name is still popularly applied to the church, while the name of Ste. Geneviève is generally understood to mean the library only (p. 232).

Exterior. The edifice, both externally and internally, is more like a 'Pantheon' or heathen temple than a church. Its dimensions are extremely imposing, and its form is that of a Greek cross (with equal arms), 123 yds. long and 92 yds. wide, surmounted by a dome 272 ft. in height. The dome rests on a lofty cylinder or drum surrounded by an open Corinthian colonnade, and is crowned with a lantern. A huge colonnade consisting of 22 fluted Corinthian columns, 82 ft. in height, resembling that of the Pantheon at Rome, forms the portico, to which eleven steps ascend.

The tympanum, 117 ft. long and 23 ft. high, contains a celebrated *Haut-relief by *David d'Angers*, illustrative of the inscription mentioned above. The principal figure, 16 ft. in height, in antique drapery, represents France distributing wreaths to her sons who approach in picturesque and spirited groups.

To the left, under the protection of Liberty, are a number of illustrious men including *Malesherbes*, *Mirabeau*, *Monge*, and *Fénelon*; then *Manuel*, *Carnot* (d. 1823) the celebrated general of engineers and leader of the wars of the first Revolution, *Berthollet*, the chemist, and *Laplace*, the astronomer. A second row consists of the painter *David*, *Cuvier*, *Lafayette*, *Voltaire*, *Rousseau*, and the physician *Bichat*. To the right, beside the figure of History, are soldiers of the Republic and of the Empire, among them *Bonaparte*, as leader of the Italian army; behind him a stern old grenadier leaning on his musket, emblematic of discipline, and the celebrated young drummer of Arcole as the representative of youthful bra-

very. In the angles of the pediment are students of the University and the Ecole Polytechnique.

Under the portico are two groups in marble by *Maindron*: Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of the Franconian king Clovis by Ste. Remigius.

Interior. We are admitted to the simple but majestic interior by three handsome bronze doors. On the right and left of the central door, in the inside, are statues of St. Dionysius, by *Perraud*, and St. Remigius, by *Cavelier*, in a somewhat theatrical attitude, recently erected. — On each side of the aisles is a Corinthian colonnade, bearing a gallery running round the church.

Over the centre of the edifice rises the dome, which according to Soufflot's design was to have rested on columns, but these proved too weak for the weight of the superstructure. (A subsidence is still observable at the end of the left colonnade.) *J. Rondelet*, Soufflot's successor, substituted pillars, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings by *Gros*. The paintings on the spandrils, by *Gérard* (d. 1837), represent Death, France, Justice, and Glory. The frescoes of the hemicycle above the high altar (on the right, Christ pronouncing a blessing, with four saints), are now undergoing restoration.

In the left aisle is the Chapel of Notre Dame. In the right aisle is the chapel of St. Geneviève, with an altar surmounted by four angels bearing a reliquary, designed by *G. Pilon* (p. 107). Numerous votive offerings.

The interior of the Panthéon is in course of being decorated with paintings and other works of art of a national and historical character. The following paintings, the subjects of which were chosen by the director of the fine arts with the approval of the ministry, are now completed: — To the right of the entrance, five paintings by *Puvis de Chavannes:* 1. Ste. Geneviève as a child; 2-5. Ste. Geneviève and St. Lupus, on their way to convert the heathen Britons, find among the crowd assembled round them, near Nanterre, a child bearing the divine seal. — On the frieze: Faith, Hope, Charity, and a procession of saints. — Works in progress: Scenes from the history of Charlemagne *(Lehmann)*, Saint Louis *(Cabanel)*, and the Maid of Orleans *(Baudry)*.

The Dome is reached by a staircase in the left (N.) transept. We ascend 331 steps to the first section of the dome, where we have an opportunity of inspecting the painting in the second section by *Gros*, executed in 1824. This large composition, which finds many admirers, covers a surface of 352 sq. yds., and represents Ste. Geneviève receiving homage from the kings of France, Clovis (the first Christian monarch), Charlemagne, St. Louis with his capitularies,

and Louis XVIII. with the Charte. Above are Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth, the victims of the Revolution.

An ascent of 94 steps more leads to the lantern, which commands a magnificent and extensive view of the city and environs, but less picturesque than that from the Tour St. Jacques or Notre Dame, as its position is not so central and the Seine is only partially visible.

The entrance to the VAULTS (*Caveaux*; admission, see p. 229) is behind the high altar. They are supported by 20 pillars, and divided by partitions of masonry. *Mirabeau* was the first person whose remains were deposited here (1791), and near him was placed *Marat*, the most furious of the Jacobins, who fell in 1793 by the hand of Charlotte Corday. Their bodies, however, were afterwards removed by order of the Convention, that of Mirabeau being re-interred in the cemetery of Clamart (p. 276), while Marat's remains were ignominiously cast into the sewers of the Rue Montmartre.

In 1791 and 1794 two painted wooden sarcophagi were erected here as monuments to *Voltaire* and *Rousseau*. The former, dedicated '*Aux manes de Voltaire*', with a statue by *Houdon*, bears the inscription: '*Poëte, historien, philosophe, il agrandit l'esprit humain et lui apprit qu'il devait être libre. Il défendit Calas, Sirven, de la Barre et Montbailly; combattit les athées et les fanatiques; il inspira la tolérance; il réclama les droits de l'homme contre la servitude de la féodalité*'. On the sarcophagus of Rousseau is painted a hand with a burning torch, a hardly appropriate emblem of the 'light' which the philosopher diffused around him, with the inscription: '*Ici repose l'homme de la nature et de la vérité*'. Both tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration, and interred in some unknown spot, as a kind of paltry retaliation for the desecration of the tombs of St. Denis.

Opposite the tomb of Voltaire is that of *Soufflot* (d. 1781), the architect of the Panthéon.

Napoleon I. also caused several other eminent men to be interred here, including *Lagrange*, the mathematician; *Bougainville*, the circumnavigator; *Marshal Lannes*; and a number of senators. In these vaults a remarkably loud echo may be awakened. A model of the church in plaster is also shown here. — The egress from the vaults is on the W. side of the nave, near the principal portal of the church.

The Panthéon was the head-quarters of the insurgents in June, 1848, and was also one of the chief strongholds of the Communists in 1871, and on both occasions the barricades in the neighbourhood were only stormed by the troops after a severe struggle. On the latter occasion the church sustained little damage, as the insurgents were dislodged before they could set fire to the gunpowder which they had placed in the vaults for the purpose of blowing up the building.

Opposite the portal of the Panthéon, to the left, is the *Mairie du 5e Arrondissement*, erected in 1849. On the right is the *École de Droit*, or school of jurisprudence connected with the university, begun by Soufflot, the architect of the Panthéon, in 1771. The lectures are public. The library is open to students only. Vacation in September and October.

The **Library of Ste. Geneviève**, a long building on the N. side of the square, by *Labrouste*, was completed in 1850. In niches on the walls are inscribed numerous names of celebrated authors of all nations. The letters S. G. in the medallions are the initials of Ste. Geneviève.

The vestibule contains busts of celebrated French authors: St. Bernard, Montaigne, Pascal, Molière, Lafontaine, Bossuet, Massillon, Voltaire, Buffon, Laplace, Cuvier, Mirabeau, Rousseau, Montesquieu, Fénelon, Racine, Corneille, Poussin, Descartes, and L'Hôpital; and in the staircase is placed a statue of *Gering*, who in 1469 established at the Sorbonne the first printing-press used in Paris. Above the stairs is the inscription: '*Bibliothèque Sainte-Geneviève fondée par les Génovéfains en 1624, devenue propriété nationale en 1790, transférée de l'ancienne abbaye dans cet édifice en 1850*'. On the wall of the staircase is painted a copy by *Balze* of Raphael's School of Athens in the Vatican. The medallions are emblematic of Science, Art, Theology, and Jurisprudence. At the entrance to the hall is a fine piece of Gobelins tapestry, representing Study surprised by night, after Balze.

The *Reading Room (*Salle de Lecture*) on the first floor, 330 ft. in length, 66 ft. in width, and 42 ft. in height, is very skilfully constructed. The vaulting is borne by seventeen iron girders, supported in the centre by sixteen slender columns. The tables are capable of accommodating 420 readers. The library is open to the public daily, except on Sundays and holidays and during the vacation (1st Sept. to 15th Oct.), from 10 to 3, and from 6 to 10 p.m.; but in the evening it is frequented almost exclusively by students.

The collection of books, which are judiciously arranged in the lower and upper apartments, was founded by Cardinal La Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. It now contains 35,000 MSS., dating from the 11th to the 17th cent., some of them being illuminated with beautiful miniatures; numerous 'incunabula', or specimens of the earliest printing (1457-1520), when the art was still 'in cunabulis'); 5000-6000 engravings; and various curiosities, including a portrait of Queen Mary Stuart, presented by herself to the monastery. The printed book department numbers 120,000 volumes, including a nearly complete collection of Aldines, or books by the celebrated firm of Manutius at Venice (so-called from Aldus, a frequent prenomen of numbers of the family; 15th and 16th cent.),

and Elzeviers, or books printed by the family of that name at Leyden and Amsterdam (end of the 16th and 17th cent.); and also most of the European and other periodicals from the 17th cent. down to the first Empire.

Near the library, and adjoining the Ecole de Droit, is the entrance to the famous *Collège St. Barbe*, the oldest school in France, having been founded in 1460.

At the N. E. corner of the Place du Panthéon rises —

***St. Etienne du Mont** (Pl. W, 22; *V*), a church in the late Gothic style, the choir of which was begun in the reign of Francis I. in 1517. Externally the edifice is disfigured by a Renaissance façade added in 1620 by Margaret of Valois, first wife of Henri IV., but in the interior it is one of the finest churches in Paris. To the left of the portal is a square tower, flanked with a round turret, probably belonging to an earlier building. The Resurrection in the tympanum over the portal is by *Debay*.

The Interior consists of a nave and two aisles. Slender round pillars, twelve on each side, bear the lofty vaulting, from which spring the ribs terminating in pendent key-stones. Over each of the lofty aisles is a gallery borne by flat arches half way up the pillars. The choir is separated from the nave by a *Jubé*, or screen, of exquisite workmanship, round the pillars of which two graceful spiral staircases ascend to the triforium.

In the S. choir ambulatory (1st Chap.) is the *Tomb of Ste. Geneviève* (p. 228) with a sarcophagus containing her relics, which is said to date from the period of the death of the saint, but is probably not earlier than the old church of 1221. The chapel was restored in 1862, and richly decorated with carved wood, painted and gilded. On the fête of Ste. Geneviève (3rd Jan.) numerous worshippers flock to the Panthéon and St. Etienne du Mont.

In the 5th chapel in the S. aisle, a life-size Entombment, in stone. The *Pulpit*, by *Lestocart*, from designs by *Lahire* (d. 1655), is borne by a Samson, and adorned with numerous statuettes.

Most of the paintings are of the 18th cent.; but the S. chapels contain some fine modern works by *Grenier*, *Abel de Pujol* (d. 1861), *Aligny*, and *Caminade*. The stained glass dates from 1568.

On the wall of the choir ambulatory, to the right of the tomb of the saint, are three large pictures presented by the city of Paris. One of the two upper represents the Genius of France and the Parliament interceding with Ste. Geneviève for the cessation of a famine; the other, the Prévôt des Marchands (p. 171) and municipal functionaries. These were both executed at the beginning of the 18th cent. by *Largillière*. The picture below, by *A. de Pujol*, represents the Preaching of St. Stephen. The marble statues of Hope and Charity are by *Brun*.

On six marble slabs in the 3rd chapel of the right aisle are inscribed the names of illustrious personages interred in this church, including *Pascal* (d. 1662), and *Racine* (d. 1699), whose remains, however, have been removed. On 3rd January, 1857, *Archbishop Sibour* was assassinated here by Verger, an ex-priest.

25. Musée de Cluny et des Thermes.

Fontaine St. Michel. The Sorbonne. Collège de France. Ecole de Médecine.

The principal link of communication between the Cité (p. 211) and the quarters on the left bank of the Seine is the *Pont St. Michel* (Pl. W, 19; *V*), which crosses from the Boulevard du Palais to the Boulevard St. Michel. — The 'Great Boulevards' may be reached thence by the *Montrouge & Gare de l'Est* and the *La Chapelle & Square Monge* tramway lines (comp. p. 28).

Immediately beyond the bridge we observe the **Fontaine St. Michel**, a monumental fountain 85 ft. in height and 49 ft. in width, erected against a corner-house in the *Place* called after it. The monument is in the form of a Roman triumphal arch, the niche which takes the place of the archway being embellished with a group of St. Michael and the dragon in bronze, by *Duret*. The group stands on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides of the niche are columns of red marble bearing bronze figures of Truth, Wisdom, Power, and Justice. Above are two eagles with outspread wings and the inscription: 'Fondé sous le règne de Napoléon III., Empereur des Français, ce monument a été élevé par la ville de Paris en 1860'.

The Boulevard St. Michel, beginning at the fountain, is the principal street of the 'Quartier Latin', or university quarter of the city. Near the beginning the boulevard is intersected by the recently constructed Boulevard St. Germain (p. 252). At the corner here to the left is the *Musée de Cluny* (see below). The Boulevard St. Germain is traversed by the Bastille & Pont de l'Alma tramway (left bank; see p. 28). — Farther on, the Boulevard St. Michel passes the Luxembourg Garden and ends in the Carrefour de l'Observatoire (p. 228).

***Musée de Cluny et des Thermes.** — Admission to the public on Sundays and holidays from 11 to 4. 30; and daily, except Mondays, at the same hours to strangers provided with a passport or visiting-card, or on application to the concierge or the director the day before the intended visit. *Catalogues* sold at the entrance, 2 fr.

The Roman Emperor Constantius Chlorus, who resided in Gaul from 292 to 306, is said to have founded a palace here, to which the *Thermes*, or baths (p. 240), once belonged. Julian was proclaimed emperor by his soldiers here in 360; and the early Frankish monarchs resided here until they transferred their seat to the Cité (p. 211).

At the close of the 15th and beginning of the 16th cent. the abbots of the wealthy Benedictine Abbey of Cluny (near Macon, in S. Burgundy) caused a small mansion, the present *Hôtel de Cluny*, to be erected on the site of the ancient Roman palace. This

edifice still retains its mediæval exterior almost intact, and is a remarkably fine specimen of the late Gothic style with several Renaissance features. The abbots, who seldom resided in Paris, placed their mansion at the disposal of the kings of France, and it was accordingly occupied in 1515, soon after its completion, by Mary, sister of Henry VIII. of England, and widow of Louis XII. Her apartment is still called *La Chambre de la Reine Blanche*, it having been the custom of the queens of France to wear white mourning. On 1st Jan., 1537, the marriage of James V. of Scotland with Madeleine, daughter of Francis I., was celebrated here.

The first Revolution converted this estate into national property, and in 1833 the Hôtel de Cluny came into the possession of *M. Du Sommerard*, an enthusiastic collector of mediæval and Renaissance curiosities. On his death in 1842 the edifice with its valuable collections was purchased by government, and united with the Thermes, which had hitherto belonged to the municipality of Paris. The collection has since been largely extended by purchases and presentations.

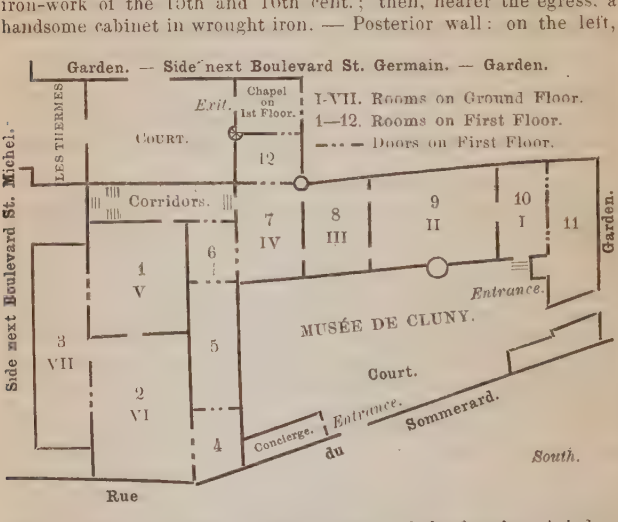
The Roman and Gallic antiquities are appropriately exhibited in the excavated ruins of the Baths (see p. 240). The **Musée de Cluny** itself comprises a most extensive and valuable collection of products of the art and the artistic handicrafts of the middle ages, such as sculptures in stone and bronze, wood and ivory carving, enamels, stained glass, crystal and pottery, valuable furniture, and tapestry. As there are no fewer than 9000 objects, the arrangement of which is very crowded, a single visit will hardly afford an idea of even the most important. The removal of the articles of minor interest would be a great gain to the visitor, and would not diminish the value of the museum.

The Entrance is in the Rue Du Sommerard, No. 14, in the new Place des Ecoles. We enter the court of the building, which is enclosed by pinnacled walls, either by a large gate, or by a postern under a low archway, both of which are framed with handsome sculptures. The principal building and the two wings have picturesque Gothic windows with mullions, an open balustrade, and dormers with beautiful pediments. In the centre of the façade rises a low tower, and in the left wing are four large pointed arches. The entrance to the garden and the 'vestiaire' (10 c. for each article) are in the right wing, and that of the museum at the right corner of the principal building.

Ground Floor. *I. Room* (Vestibule). Carved wood, paintings, sculptures in marble and alabaster. Right: *2806. Finely carved screen from the church of Augerolles (Département Puy de Dôme), a masterly work of the 15th cent. — The glass-cases by the windows contain flint tools of a pre-historic period.

II. Room. Wall of the entrance: on the right, 532. Bench from a refectory with the French arms (15th cent.); left, a similar bench

of the time of Francis I. — First window on the left: tools in bone and flint from the cavern of Perigord. — First window on the right: Celtic antiquities in bronze, found at Concise near Neuchâtel in Switzerland and elsewhere; No. 3510. Bronze plate inlaid with coloured stones, probably part of a clasp. — Between the first and second windows on the right: *103. Venus and Cupid, a group in marble by *Jean Cousin* (d. 1589). — Between the second and third windows on the right: *106. Sleep, a statuette in marble on a carved ebony pedestal. — In the glass-case in the centre, and to the left by the second and to the right by the third window: Wrought iron-work of the 15th and 16th cent.; then, nearer the egress, a handsome cabinet in wrought iron. — Posterior wall: on the left,



*104. Diana of Poitiers in the character of the forsaken Ariadne, a statue in marble (16th cent.); 1896. Chimney-piece with stone carving by *Hugo Lallement* (1562). — By the egress: on the right, *669. Carved door (16th cent.).

III. Room. The glass-cases by the wall of the entrance contain curiosities in earthenware, bronze, and lead, and several inscriptions on copper. Among these last: 3659-3661. Inscriptions from the sarcophagi of Louis XIV., Marie Adelaide Duchess of Burgundy (d. 1712), and Louisa Elizabeth of France (d. 1759), daughter of Louis XV., from the vaults of St. Denis. — The other cases chiefly contain Gallo-Roman bronzes and pottery. — Posterior wall: 558. Carved cabinet from the sacristy of the church of St. Pol de Léon in Brittany (15th cent.). — The egress on the right leads into a

corridor connected on the left with the fourth room. The tapestry (16th cent.) exhibited here is from Flanders, the great atelier in the 15th and 16th cent. for that kind of work. — The egress on the left leads directly into the —

IV. Room. Right: 609. Cabinet with inlaid ornamentation, Dutch workmanship of the 17th cent. — Posterior wall: 1897. Chimney-piece with sculptures by *Hugo Lallemant* (1562). — Entering the above-mentioned corridor on the right, and descending a few steps to the left, we reach a narrow passage containing a *High Altar-piece (left, No. 57) from the chapel of St. Germer (Oise), executed by *Peter Wuessencourt* in 1259, one of the finest existing French reliefs of the 13th cent., but unfortunately mutilated in 1794. — On the left side of this passage is the —

V. Room, lighted from the roof, with galleries (see below). Flemish tapestry (15th and 16th cent.). In the glass cabinets: ecclesiastical ornaments. Handsome sledges and a marble group of the three Fates, ascribed to *Germain Pilon* (p. 107).

VI. Room. Ecclesiastical vestments. No. 2422. Remains of episcopal robes, and crozier of the 12th cent., found at Bayonne in 1853. Tombs of French grand masters of the order of St. John from the island of Rhodes (14th and 15th cent.). Baptismal font from the cathedral of Bardewieck near Hamburg.

VII. Room. Sumptuous carriages and sledges.

Returning to the passage, we follow it to the end and ascend to the left by a carved staircase (from the Palais de Justice), adorned with the arms of Henri IV. and Marie de Médicis, to the —

First Floor. The corridor first reached contains old weapons, some of which are historically interesting.

1st Room, or Gallery of the lower Room V. (see above): Cabinets of the 18th century with MSS., miniatures, medals, fayences. Flemish tapestry, weapons, etc.

2nd Room. *Fayences from Rhodes, of Oriental workmanship (14th-17th cent.); Hispano-Arabian fayences with metallic glazing (14th and 15th cent.).

3rd Room. Flemish tapestry; relief plan of the tombs of St. Denis, etc. — Returning to the 2nd room we now enter the —

4th Room. French fayence. 1200, etc. Works by *Bern. de Palissy* (p. 139). Dutch and German earthenware. 2624. Chimney-piece, sculptured and painted (15th cent.).

5th Room. Porcelain from the island of Majorca ('Majolica'); Italian fayence from Faenza, Gubbio, and Urbino, and French fayence (comp. p. 139). 2034-36. Works by *Luca della Robbia*, the famous Florentine sculptor in terracotta (15th cent.).

6th Room. Flemish tapestry (15th cent.); furniture, fayences.

7th Room. 541. State-bed of the time of Francis I. — Wall of the door: *573. Carved cabinet in walnut (time of Henri II.); left, 587. Carved cabinet from the palace of Fontainebleau, said to have

been designed by Giulio Romano and Primaticcio. — In the central cabinet: MSS. with painted vignettes and miniatures of the 13th-16th cent.; among them, 3745. Tamulian MS. on bark. — In a straight direction (not to the left) we next enter the —

8th Room, or *Salle Du Sommerard*, with a bust of the founder of the Museum (p. 235). Works in precious materials, ivory, ebony, paintings, etc. — Of the glass-cases in the centre that to the right contains: *1744. Chess-board with men of rock-crystal, formerly crown property, German workmanship of the 15th century. In the large glass-case in the centre: 399. Reliquary of the 12th cent.; 404, 419. Reliquaries of the 14th cent.; 1743. Two lions' heads of rock crystal, found along with the figure No. 384 (ivory statuette with the attributes of several deities) in a tomb on the Rhone, dating from the 3rd or 4th century. Glass-case on the left: 2560. Draught-board inlaid with ebony and ivory, of the 17th century; portraits of Christ. Columbus and Bern. de Palissy. — Wall of the entrance: 1979. Priedieu of the Duchesses of Burgundy, in ivory, 14th cent. — First window on the right: 1980. Ivory altar-piece, with scenes from the life of Christ (14th cent.); several ivory reliefs, including No. 389, the cover of a book, Italian work of the 10th cent.; 426. Triptych of the 15th cent.; 406. Martyr legends (14th cent.). — At the wall, between the first and second windows on the right: 610. Cabinet inlaid with Florentine mosaic, of the 17th century. — Second window on the right: Ivory carving of the 10th and 11th centuries. Carving in ivory was chiefly practised in Germany, partly under Byzantine influence. the spread of which was promoted by the marriage of Otho II. with Theophano, the daughter of the Greek emperor (in 973). No. 387 is a representation of that marriage ceremony: Christ, in solemn classical drapery, blesses the bridal pair who are stiffly attired in Byzantine finery. 392, 393. Ivory tablets with reliefs of mythological subjects on one side and Christian on the other (9th and 10th centuries); *385. Ivory casket with reliefs of the healing of the paralytic and of the blind man, of Christ and the Samaritan woman, and of the Raising of Lazarus (6th cent.). — First window on the left: 1827-30. Distaff with wood-carving (16th cent.).

9th Room. Numerous enamels on copper vessels and on separate slabs of metal. Limoges was the headquarters of this branch of art, which was first cultivated in the 12th cent., reached its perfection in the 16th (comp. p. 135), and became extinct in the 18th century. The most distinguished masters were *Léonard Limosin*, *Jehan Courteis*, *Pierre Courtoys*, and *Pierre Rémond*. On the walls: 1000-1008. Gods and allegorical figures on copper, executed at Limoges for Francis I. by *Pierre Courtoys*, the largest existing works of the kind (3¼ by 5ft.). — On each side of both entrances is Venetian and German glass of the 16th and 17th centuries. Venice was famous in the middle ages for its manu-

facture of glass, which reached its highest perfection during the Renaissance period (16th and 17th cent.), its products being chiefly notable for their rich ornamentation. The German workmanship was also in high repute at the same period. — Glass-case by the central window on the left: 1009. Miniature enamelled altar bearing the name and titles of Henri II. and Queen Catherine de Médicis, 16th cent.; above it, 2139. Fayence goblet of the same period. — In the middle of the room, near the entrance, a large celestial globe in bronze, of Italian workmanship (1502). — On a table farther on: 2901. Reliquary of St. Fausta, from the treasury of Segry (12th cent.). — Then a glass-cabinet with enamels; among them, 934,935, from the abbey of Grandmont (12th cent.). — On the next table: 2902, companion to 2901; 2022. Large reliquary in enamelled copper; both Limoges work (12th cent.). — Posterior wall, in the centre, ivory carving. *324-83. Sixty wooden figures, each about 3 inches high, representing the kings of France from Clovis I. to Louis XIII., and executed in the reign of the last-named monarch. — On the right a glass-case with astronomical instruments of the 18th cent. — Second window on the right: 2518, etc. Medallions in coloured wax; 3168, etc. Time-pieces of the 15th and 16th cent.; 3318. Cap of Emp. Charles V., formerly in the treasury of the cathedral of Bâle.

10th Room. Wall of the door: 3674. Fragment of Molière's jaw bone. — The three central cabinets contain objects in gold and other valuables. Right: 2905. Reliquary with enamel of Limoges, 14th cent.; 3125. Reliquary of St. Anna in silver, finely chased by *Greiff*, a Nuremberg goldsmith (1472); 3124. Reliquary with the Virgin and Child, in chased silver, gilded, excellent workmanship of the 15th cent.; 3126, 3127. Reliquaries in chased silver, German work, 15th century. In the central cabinet: *3113-3121. Nine gold crowns, found at Guerrazar near Toledo in 1858, the largest of which (No. 3113), inlaid with pearls, Oriental sapphires, and other jewels, is said by the inscription to have been a votive offering of the Gothic king Reccesvinthus (649-72); 3114. Votive offering of Queen Sonnica, of the same period. Some of these crowns bear marks of having been worn. In the cabinet on the left: 1329. Archiepiscopal cross in gilded filigree work, embellished with jewels, pearls, and small reliquaries (13th cent.); *3123. Golden rose of Bâle, presented by Pope Clement V. to the Prince Bishop of Bâle, beginning of 14th cent.; 2790. Episcopal crozier of boxwood and ebony, inlaid with jewels, a fine work of the 13th cent. — To the right, by the first window: 3138. Ship of gold, with movable figures of Charles V. and his dignitaries, a piece of mechanism executed in the 16th cent. — To the left, by the first window: 1364-72. Utensils in pewter, copper, and bronze, with figures and ornaments in relief, 16th cent. — Between the first and second windows, on the wall above, Cast of Dante's features in plaster. — To the left,

by the second window: 3103. Gallic girdle in massive gold, spiral in form, and terminating in a double hook; 3104-3112. Gallic gold trinkets, consisting of bracelets and rings (found at Rennes in 1856). — Posterior wall: *3122. Gold altar-piece of the cathedral of Bâle, 3 ft. high and 5½ ft. wide, an interesting specimen of the goldsmith's art of the close of the Romanesque period (11th cent.), and bearing testimony to the lavishness of the mediæval patrons of art; the relief figures are those of Christ, three angels, and St. Benedict. According to tradition the work was presented by Emp. Henry II.

11th Room. French fayence of the time of Louis XIV., second half of 17th and beginning of 18th cent.

Returning to the Salle Du Sommerard, we enter, on the right, the —

12th Room, or *Chambre de la Reine Blanche* (p. 235), containing musical instruments of every kind. To the left, on the wall of the entrance: 759. *Primaticcio*, Venus and Cupid (Portrait of Diana of Poitiers). In the glass-case by the window: 2826. Italian psaltery, painted, of the 17th century. — Posterior wall: 105. Diana, a relief in marble, of the school of *Jean Goujon* (see p. 107).

The door at the back of the room, to the right of the chimney-piece, leads into the former **Chapel*, an admirable example of the late Gothic style. During the Revolution it was used as an assembly-room, afterwards as a dissecting-room, and lastly as a printing-office.

The egress to the left, in the corner, leads to a spiral staircase descending into the back court, where several sculptured altar-pieces are arranged.

Beyond these, to the left, we next reach the lofty vaulted chambers of the ruined **Thermes**, or **Roman Baths**. The columns are adorned at places with the figure of the prow of a vessel, which was perhaps the cognisance of the ancient Roman city of *Lutetia Parisiorum*, and has been imported into the armorial bearings of modern Paris. The fact that the largest hall, which was the *Frigidarium*, or apartment for cold baths, is 65 ft. in length, 37½ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the dimensions of the ancient Roman palace. The Roman antiquities found at Paris and preserved here are uninteresting to ordinary visitors. No. 2. A mutilated Roman altar with the inscription: *Tib(erio) Caesare Aug(usto) Jovi Optum(o) Maxsumo mo(numentum) nautae Parisiaci publice posierunt.* This is the oldest Parisian monument in existence. The inscription proves that so early as the time of Tiberius the boatmen of Paris formed a corporation, who dedicated an altar to Jupiter. On the left, No. 2692. Statue of Julian, the Apostate, who was proclaimed emperor here in A.D. 363. The old Rue St. Jacques, to the E. of the garden, formerly the principal street on the left bank, follows the direction of an ancient Roman road.

The *Garden* contains a number of interesting mediæval portals, columns, and other architectural remains, many of them recently brought from buildings demolished in the course of the city improvements. Among these, on the right, leaning against the wall, are the Portal of the old church of St. Benoit and three Romanesque arches of fine open-work from the abbey of Argenteuil. To the left of these, in the middle of the garden, is a cross from the Church of St. Vladimir at Sebastopol, presented by Marshal Pélissier.

Ascending the street opposite the entrance to the Hôtel de Cluny, we soon reach the **Sorbonne** (Pl. W, 19; *V*), a building erected in 1629 by Cardinal Richelieu for the Theological Faculty of the University of Paris, but now also the seat of the *Faculté des Sciences* (mathematics and natural science) and the *Faculté des Lettres* (philosophy, classical and modern languages, history, and geography). The theological (Roman Catholic) faculty has seven chairs, the faculty of science eighteen, and that of letters twelve. Here, too, are the offices of the chief educational authorities of Paris, who preside over both the elementary and the more advanced schools throughout the nine departments into which the city is divided.

The Sorbonne was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of Louis the Saint, in 1253, for the reception of theological teachers at the university and of poor students of theology. The reputation of its students soon made the Sorbonne the centre of the scholastic theology, and its name at length came to be applied to the whole theological faculty of Paris. It is this establishment which has moulded the Gallican church, or French form of Catholicism. The Sorbonne was violently hostile to the Reformation, and hardly less strongly opposed to the Jesuits, and long persisted in rejecting the authority of the 'Unigenitus' bull directed against the Jansenists (1713). The professors next came into collision with the philosophers of the 18th cent., of whose witticisms they were frequently the butt, and they were at length entirely dispersed by the Revolution. When Napoleon I. founded the present university (a word also applied in France to the government superintendence of the whole system of education) in 1808, the building was handed over to the three faculties mentioned above. The two other faculties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 232, 242).

The lectures at the Sorbonne are open to the public, ladies excepted, gratis. The large lecture-room on the first floor can contain 1500-2000 persons. Prizes founded by *Legendre*, a canon of Notre Dame (d. 1733), are distributed here among the most distinguished pupils of the lyceums of Paris and Versailles annually about the middle of August. — The University Library (80,000 vols.) is open daily, except Sundays and holidays, 10-3 and 7-10 o'clock.

The Church of the Sorbonne, in the Place de la Sorbonne, was also built in 1635 by Cardinal Richelieu, who was a doctor of the Sorbonne. The conspicuous dome is surmounted by a cross. The façade was embellished with four statues in 1875: Religion by *P. Cabet;* Theology, by *L. Cugnot;* Science, by *Delaplanche;* Philosophy, by *Guillaume*, the present chief of the department of fine arts in France. — In the interior (open 8-11 a.m. and 1-4 p.m.; at other times apply to the concierge): Paintings by *Phil. de Champaigne* in the spandrils of the dome; others by *Hesse;* History of Theology, a large picture by *Timbal*. Below the last, to the right of the pulpit, is *Richelieu's Tomb (d. 1643), by *Girardon*. During the Revolution the cardinal's remains were partly removed, but have been recently restored to their original resting-place.

Opposite the church, on the other side of the Boulevard St. Michel, is the modern *Lycée St. Louis*. — In the street passing the Sorbonne on the S. side is the *Lycée Louis le Grand* (1400 pupils).

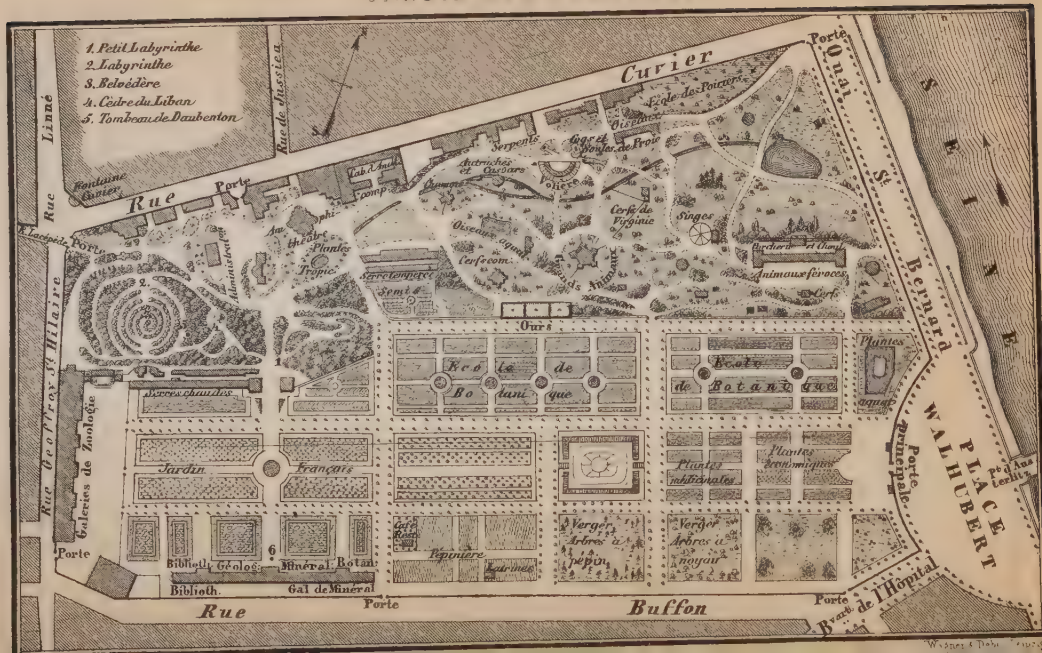
At the back of the Sorbonne, at the corner of the Rue des Ecoles and the Rue St. Jacques, is the **Collège de France** (Pl. W, 19; *V*), founded by Francis I. in 1530, entirely rebuilt at different times between 1611 and 1774, and restored and extended in 1831. It was originally merely a 'Collège des trois langues'; but, as the inscription 'Docet omnia' over the entrance indicates, it has extended its sphere to every branch of science. The lectures, which are intended for the benefit of persons more advanced in life than mere students, are of a popular character, and the public are admitted gratuitously. The college, which contains thirty-nine chairs, is not connected with the university, but is under the direct control of the minister of public instruction.

The building of the **Ecole de Médecine** (Pl. W, 19; *V*), in the street of that name which lies nearly opposite the Thermes, dates from the close of the 18th century. In front of the court runs an Ionic colonnade, and the building itself has a Corinthian portico, opposite which rises a bronze statue of Bichat, the anatomist (d. 1802), by *David d'Angers*, erected in 1857. The relief over the door represents Louis XV., between Wisdom and Benevolence, granting privileges to the school of surgery.

The amphitheatre contains seats for 1400 persons. The reading-room of the library (35,000 vols.) is open daily, except on Sundays and holidays, 11-4 and 7-10 o'clock. The Ecole also possesses a *Museum of Comparative Anatomy*, or *Musée Orfila*, so named after its celebrated founder (d. 1853), occupying four rooms on the first floor (open to physicians and students of medicine daily, 11-3, except Sundays and holidays and during the vacations; fee).

To the medical faculty also belong (opposite the Ecole de Médecine to the left) the *Musée Dupuytren*, a pathological-anatomical collection of great interest to professional men. Also the

JARDIN DES PLANTES.



Botanic Garden, adjoining the Jardin des Plantes, at the corner of the Rue Cuvier and the Rue Jussieu; the *Clinical Lecture Room* (*Amphithéâtre d'Anatomie*, Pl. B, 22), Rue du Fer à Moulin; the *Obstetrical Lecture* Rooms at the Maternité (p. 228) and in the Hôpital des Cliniques; and the *Pharmaceutical School*, Rue de l'Arbalète 21.

26. Jardin des Plantes.

The *Jardin des Plantes* may be reached either by *Fiacre*, or by one of the *Omnibus Lines G, P, T, U, A E*, or by *River Steamboat*, or by the *Tramway Lines Gare Montparnasse & Bastille* and *Place Walhubert & Place du Trône* (pp. 26, 28, 29). — The garden, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothouse, and the Library are shown at certain hours only. In each case the admission is gratuitous. A drum is beaten to announce the hour for closing. Within ½ hr. after this signal all the doors are closed except those in the Rue Cuvier and Rue Geoffroy St. Hilaire.

The *Ménagerie* is open daily from 10 to 5 from 1st April to 1st Sept., and from 11 to 4 during the rest of the year, but is sometimes closed in very cold winter weather. Visitors are admitted to the buildings if provided with a ticket, available for 4 persons, which may be obtained gratuitously on application and showing a passport or visiting-card at the *Bureau de l'Administration*, at the foot of the 'Labyrinthe', near the S. entrance. A ticket is also necessary for admission to the *Feeding* of the beasts of prey, which takes place at 3. 45 or 3. 15 p.m. according to the season.

The *Galleries* containing the collections are open to the public on Tuesdays and Thursdays from 2 to 5, on Sundays from 1 to 5, but in winter till 3 or 4 only: also on Tuesdays, Thursdays, and Saturdays from 11 to 2 to persons provided with tickets from the office of management (see above).

The *Hothouses (Serres)* are not shown except by special permission, obtainable from M. E. Chevreul, Directeur du Musée d'Histoire Naturelle (Cour Cuvier).

The *Library* is open daily from 10 to 3, except on Sundays and holidays, and during the vacations (Sept. and a fortnight at Easter).

Refreshments at the *Chalet du Jardin des Plantes*, opposite the Pont d'Austerlitz.

In the ***Jardin des Plantes** (Pl. W, B, 22, 25; *V*), which lies at the E. end of the quarters of the city on the left bank, are concentrated most of the Parisian institutions connected with natural science. Besides the zoological and botanical garden, it comprises natural history collections, laboratories, and a library. Lectures on natural history, to which the public are admitted gratuitously, are also given here in the *Amphithéâtre*, a hall capable of containing 1200 persons. Lists of the lectures, which comprise zoology, physiology, comparative anatomy, chemistry, physical science, mineralogy, geology, palæontology, botany, and anthropology, are generally posted up at the entrances of the garden and the amphitheatre. Among the scientific men of European celebrity who have received their education here may be mentioned the eminent botanists de Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the

mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Lamarck (d. 1829), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The Jardin des Plantes, which was first projected in 1626, was actually founded by *Guy de Labrosse*, one of the most eminent botanists of his time, about 1635, when he laid out the *Jardin Royal des Plantes Médicinales*. After several years of mismanagement by the court physicians, the celebrated *Buffon* was appointed director of the gardens in 1732. He entirely remodelled them, founded collections in every department of natural history, and gave the whole establishment the name of *Jardin du Roi*. Buffon was succeeded by *Bernardin de Saint Pierre*, in whose time the garden, after the transference hither of the royal menageries of Versailles and Raincy in 1793 and the opening of the library in 1794, received the name of *Muséum d'Histoire Naturelle*, by which it is still officially known. Under Napoleon I., who was a great promoter of the study of natural science, the collections were considerably enlarged. In 1805 *Humboldt* presented a collection of 4500 tropical plants, brought by him from America, 3000 of which belonged to species hitherto unknown. To his intercession the garden was indebted for its preservation from injury on the entrance of the Allies into Paris in 1814. During the siege of Paris by the Prussians in 1870-71, the garden was seriously injured by the bombardment. Ambulances were at that time, as well as afterwards under the Commune, established here, and when the citizens were driven to extremities by famine, the authorities directed a number of the animals to be sold to the butchers.

The Jardin des Plantes covers an irregular quadrilateral area of 75 acres. On the N. E. side, next the Seine, it is bounded by the *Quai St. Bernard* and the *Place Walhubert*, where the principal entrance is situated; on the S. E. by the *Rue de Buffon*; on the N. W. by the *Rue Cuvier*; and on the S. W. by the *Rue Geoffroy St. Hilaire*, which is prolonged towards the N. by the Rue Linné. The gardens are divided into three parts. (1) The *Partie Basse*, which includes the *Jardin Botanique*, begins by the principal entrance in the Place Walhubert and extends to the Cabinet de Minéralogie at the other end. (2) The *Vallée Suisse*, to the right of the first, is the part containing the zoological department, or menagerie, having an entrance of its own on the quay. (3) The *Haute Partie*, or pleasure-garden, adjoins the other parts on the W., and consists of an eminence, about 80 ft. high, called the *Labyrinthe*. (Office here, see p. 243.)

As most visitors enter the gardens from the quay, we shall first describe the 'Vallée Suisse', the second of the three parts just mentioned. Those who enter the gardens from the Rue Linné or the Place Walhubert will have no difficulty in finding their way with the aid of the annexed plan.

Ménagerie. Entering the gardens by the gate at the corner of

the Quai St. Bernard and the Rue Cuvier, we follow the central avenue, leading to the twenty-two cages of the *Animaux Féroces*. The names of the animals, as well as those of the plants, etc., and their place of origin are marked in each case.

Farther to the right is the *Palais des Singes*, or monkey-house.

The *Animaux Paisibles*, or granivorous animals, which adjoin the monkeys, occupy fourteen enclosures, divided into compartments for each species. The pentagonal building in the centre is the *Rotonde des Grands Animaux*, containing elephants, hippopotami, and giraffes.

Near the Rotonde is the *Fosse aux Ours*, or bears' den, adjoining the botanical garden. 'Martin', as Bruin is called here, not only enjoys an excellent appetite, but understands and obeys the commands, 'à l'arbre!' 'fais le beau!'

To the N. E. of the rotunda, beyond the brook which traverses the Vallée Suisse, are the cages of the *Birds of Prey* on the right; and the *Grande Volière*, or aviary, and the pavilion of the *Reptiles* on the left. The latter, lately rebuilt, consists of four galleries, admirably arranged, and adorned with palm-trees, aquatic plants, and creepers.

To the S. of these we pass the Galerie d'Anatomie (see below), and leaving a large hothouse *(Serre Temperée)* to the left, reach the *Amphithéâtre*, or lecture-hall (to the right of which is Cuvier's house), and the *Office of the Administration*.

The *Labyrinthe*, as the artificial mound at the N.W. corner of the garden is called, is planted with carefully-kept hedges, and intersected by numerous paths. It has been formed almost entirely of rubbish collected from the neighbouring Quartier St. Victor, and is surmounted by an iron pavilion called the *Gloriette*, the extensive view from which towards Montmartre, Vincennes, and Sceaux, is beginning to be obstructed by the trees. The sun-dial at the top bears the inscription — 'Horas non numero nisi serenas'.

On the N. E. slope of the hill is a magnificent cedar of Lebanon, 10 ft. in circumference, planted here in 1735 by the elder Jussieu, who brought it home from Syria. At the foot of the slope is a monument to the memory of *Daubenton* (d. 1799), an eminent naturalist and director of the Jardin des Plantes.

A gate of the garden beyond the labyrinth leads into the Rue Linné, at the corner of which and the Rue Cuvier rises the *Fontaine Cuvier*, erected in 1840 from designs by Vigoureux. It consists of a niche with a statue of Nature sitting on a lion, and holding a tablet with the inscription '*rerum cognoscere causas*'.

***Collections** (hours of admission, see p. 243). The natural history galleries of the Jardin des Plantes are among the most extensive in existence.

The *Gallery of Comparative Anatomy*, founded by Cuvier, is on the right when approached from the Ménagerie, and is reached a little before the amphitheatre. It occupies fourteen rooms, three

on the ground-floor, and twelve smaller on the first floor. For so extensive and valuable a collection the accommodation is unfortunately far too limited.

Ground Floor. Outside the entrance are placed the body of a whale with the whalebone complete, and in the 2nd Room is the skeleton of another. — The eleven rooms of the First Floor (ascent from the 2nd Room, to the left) contain skeletons and anatomical preparations of all kinds, either in spirit, or modelled in wax (thus in the 2nd Room, abortions).

The *Gallery of Anthropology*, the first room of which we reach by a passage from the 11th Room of the last collection, occupies the eleven remaining rooms of the first floor. Every variety of the human species is represented here by means of casts, portraits in water-colours, photographs, busts, mummies, and even by fossils.

The 1st Room contains the skeleton of Bébé (d. 1764, at the age of 15), the dwarf of King Stanislaus of Poland, 27 inches only in height. — The 2nd Room contains the phrenological collection of Dr. Gall, including busts, crania and casts of the heads of celebrated men (Voltaire, Casimir Périer, François Arago, Rousseau) and of notorious criminals. — In the 3rd Room is the skeleton of *Soliman el-Halebi*, the assassin of General Kléber, who was condemned to have his right hand burned and to be impaled. — In the 8th Room a Hottentot Venus. — The last room is connected by a passage with the second room of the previous collection. We quit the collection through the 11th room of the previous collection, and descend by a staircase to the left.

The *Gallery of Zoology* is established in a building 137 yds. in length, with its back to the Rue Geoffroy St. Hilaire, and adjoining the Labyrinthe on the S., behind the new buildings now in course of construction. The entrance is in the centre. Here, too, the space is hardly adequate for the numerous collections of this museum. The number of specimens amounts to 200,000, of which about 2000 are mammalia, belonging to 500 different species, and about as many reptiles, 10,000 birds, and 2500 fishes, representing about 2500 species in all.

On the Ground Floor is a room containing elephants, hippopotami, and other large mammalia. In the passages are collections of zoophytes, parasites, etc.

First Floor. 1st-3rd Rooms on the left: fish, sea-birds, reptiles, amphibious animals. - 4th Room: crustacea. — 5th Room: large collection of monkeys (in the centre the first gorilla brought to Europe). — 6th Room: molluscs. — 7th Room: quadrupeds, small mammalia, domestic animals.

Second Floor. 1st and 2nd Rooms: other mammalia, including marsupialia, edentata (sloth, armadillo, ant-eater), rodentia (squirrel, rat, etc.), and carnivora or beasts of prey. — 3rd, 4th and 5th Rooms: birds. In the glass-cases are birds' nests, collections of insects, and shells. — 6th Room: mammalia which have lived and died in the Jardin des Plantes.

The library and geological, botanical, and mineralogical collections occupy a third building, 193 yds. long, lower down, adjoining the Rue de Buffon, to the right as we descend towards the Seine.

The *Library* (admission, see p. 243) contains about 60,000 vols. and a valuable collection of MSS., original drawings, and paintings of flowers and fruit on vellum.

Gallery of Mineralogy and Geology. The vestibule is adorned with a mural painting of Arctic scenery. The hall itself is also embellished with Mural Paintings: at the W. end, the Limestone cliffs of the Fletsch-

berg, the Fall of the Staubbach near Lauterbrunnen (Switzerland), and Alluvial land formed by the Aare between Meiringen and Brienz; at the E. end, the Rosenlaui Glacier in the Bernese Oberland, Eruption of Mount Vesuvius in 1822, the Volcanic island of Stromboli (Lipari Islands), and Basaltic lava near the waterfall of Quéreil (Puy de Dôme). In the centre of the hall a statue of *Cuvier* in marble, by David d'Angers.

The COLLECTIONS (1st. Varieties of earth; 2nd. Rock specimens. 3rd. Geographical Collection; 4th. Palæontological Collection) are for the most part arranged in glass cases in two rows, one above the other. There are also a number of meteorolites, one of which weighs 1396 lbs., and a valuable collection of fossils, including the skeleton of a glyptodon, and that of a 'palæotherium magnum', found in 1874 in the gypsum quarries of Vitry-sur-Seine, and the only one yet discovered.

Gallery of Botany. At the entrance is a statue of *Adrien de Jussieu*, by Héral. This collection is similar to that at Kew, consisting of specimens of wood, bark, roots, fruit, fossil plants, wax models of fungi, executed by Pinson, presented to Charles X. by the Emperor Francis I. of Austria, huge trunks of palm-trees, and various other curiosities. — The rooms on the upper floor containing the collections of plants are open to students only.

The **Botanic Garden**, which is intersected by a handsome triple avenue of lime and chestnut-trees, is one of the pleasantest promenades in Paris. Edible herbs are denoted by green labels, medical plants by red, poisonous plants by black, those used in dyeing by blue, and ornamental plants by yellow.

The *Pépinière*, or tree-nursery, occupies the S.E. side.

To the E. of the Jardin des Plantes is the *Gare d'Orléans* (p. 34), with its immense hall. in the Boulevard de l'Hôpital. In the same boulevard are the new *Horse Market* and the *Asylum for Old Women* (see p. 249).

To the N.W. of the Jardin des Plantes is the *Halle aux Vins* (p. 43).

27. The Gobelins.

Eglise du Val-de-Grâce. Deaf and Dumb Institution.

The finished GOBELINS tapestry and the workshops are open to the public on Wednesdays and Saturdays, 2-4 o'clock. Visitors write their names in a book. The dye-works are not shown without a special written permission. — *Catalogue*, with historical notes, 50 c.

The Gobelins may be reached either by the *Omnibus Line U*, *K* or *P* (p. 26), or by the *Tramway Line Square Cluny, Ivry, & Vitry* (p. 28).

The Gobelins. The *'Manufactures de tapisseries des Gobelins et de tapis de la Savonnerie'* (Pl. B, 23), Avenue des Gobelins 40, about 1 M. from the Pantheon and $^1/_2$ M. from the Jardin des Plantes, was formerly one of the chief sights of Paris. The building, however, was almost entirely destroyed on 25th May, 1871, having been set on fire by the insurgents after they had been driven from the position they occupied at La Butte-aux-Cailles in the vicinity. Some of the most valuable pieces of tapestry in the collection had been removed to a place of safety before the war, but no fewer than sev-

enty pieces were destroyed. The buildings destroyed in 1871 have not been rebuilt, and the establishment is now greatly reduced, but it is still worthy of a visit.

The *Bièvre*, a brook on the left bank of the Seine, traverses the S.E. angle of the city, and falls into the Seine above the Pont d'Austerlitz. For several centuries its water was considered peculiarly adapted for dyeing, but is not now used for that purpose. In 1450 *Jean Gobelin* erected a dyeing establishment on its banks, and with this his successors combined a manufactory of tapestry.

The Gobelin tapestry had acquired so high a reputation by the middle of the 17th cent., that *Colbert*, the minister of Louis XIV., and a great patron of industrial enterprise, bought the establishment and caused it to be carried on at the expense of government. In course of time it was found that the manufactory did not pay; but is was believed to exercise a stimulating influence on the national industries of a similar kind, and the government prided itself on being able to produce fabrics of a kind unrivalled in the rest of the world. From a very early period, therefore, these choice manufactures have been excluded from the public market, and have been reserved for the exclusive use of the family of the reigning monarch, or presented as gifts to foreign courts, ambassadors, and other persons of high rank. The same remarks apply to the *Savonnerie*, a carpet-manufactory founded in 1604 by Marie de Médicis, so named from having been originally established in a soap-manufactory, but transferred in 1826 to the same building as the Gobelins.

About 150 workmen are employed here. The loom resembles that in ordinary use. The small part of the design on which the workman is actually engaged is drawn in chalk on the stretched threads. The picture to be copied is at his side, and in front of him is a basket with hundreds of wools of every possible colour. The work requires the utmost patience and the most practised eye. An area of 6 sq. inches is the average daily task of each workman. Many years are therefore sometimes requisite for the execution of the larger designs, which when complete are worth 2000*l.* and upwards. The visitor who has seen nothing but faded old Gobelins tapestry or other inferior kinds will be much struck with the beauty and brightness of the colours and the delicacy of the shading, while the eye is never offended by the glossiness which sometimes interferes with the enjoyment of painted pictures. Silk is sometimes mixed with the wool in representing flowers, fruit, and metallic lustre, but the whole of the rest of the work is in wools, the colours of which are more durable. There is of course little or no room for the display of originality, as the works are all copies of well known pictures; but the art has attained to a marvellous degree of perfection, and its results may be fitly compared to able literary translations.

We begin our visit with the Workshops at the end of the court. The workmen on the ground-floor are employed in the manufacture of the 'Savonnerie' carpets, a velvet-like material. On the first floor are two saloons devoted to the manufacture of the 'Gobelins' tapestry, which is of two kinds, 'de haute lisse', where the chain is vertical, and 'de basse lisse', where the chain is horizontal.

The Exhibition Rooms contain the following works: —

1st Room. To the left: 26. Reception of Persian ambassadors, a fragment, after *Mulard;* 27. The Seine; 30. The manna in the wilderness, *Poussin;* 22. Napoleon presenting a sword of honour to the commandant of Alexandria, *Mulard;* 23. Song; 30. Animals fighting, an Indian scene, *Girodet Trioson.* — In a corridor: 1. Amyntas rescuing Silvia from a monster, executed about 1760, after *Boucher;* also a newer copy in the next room. — Large Room. To the left: 21. Juno, on a rose-coloured ground, *Audran;* 4. Don Quixote, *Coypel;* 2. Venus in the forge of Vulcan, *Boucher;* 13. Dogs, *E. Desportes.* 7. Fable of the two dogs, *Oudry;* 6. Venus, Juno, and Ceres, from *Raphael's* fresco in the Villa Farnesina at Rome. 9. Portrait of Ch. Lebrun, first director of the Gobelins (1613-70), with symbolical surroundings, *Largillière;* 11. Christ in the sepulchre, *Ph. de Champaigne.* 10. Portrait of Louis XIV., *H. Rigaud;* 15. Portrait of Colbert, *Rob. Lefèvre;* 14. Seat and back of an arm-chair. 8. Fable of the wolf and the lamb, *Oudry.* 12. Jupiter and Cupid, also from *Raphael's* fresco in the Farnesina; 16. The dance, *Onofrio Avellino;* 18. Marriage of Alexander, *Coypel,* after *Raphael;* 20. Sacrifice to the god Pou-Taï, a piece of Japanese tapestry.

The Avenue des Gobelins leads to the S. to the new **Place d'Italie** (Pl. B, 23), where three other boulevards and two avenues converge. In the centre is a round fountain of white sandstone, surrounded with four rows of trees, and the *Place* is planted with groups of trees in other parts also. On the S. side is the *Mairie of the 13th Arrondissement.* — The omnibus line *P* and the Square Cluny, Ivry, & Vitry tramway cross this *Place.*

The Boulevard de l'Hôpital (Pl. B, 23, 25) radiating from the Place d'Italie to the N.E., leads past the *Hôpital de la Salpêtrière* (on the right, No. 17), once a saltpetre manufactory, but converted into a poor-house before the time of Louis XIII., and used since the Revolution exclusively as an asylum for old women (1878, nearly 5000). Visitors admitted on Sundays and Thursdays. (There is a similar asylum for old men at Bicêtre.) — The neighbouring *Horse Market* deserves a visit (comp. 43). — *Gare d'Orléans* and *Jardin des Plantes,* see pp. 247, 243.

To the S. of the Place d'Italie diverges the Avenue d'Italie (Pl. B, 23, 24). The *Prison Disciplinaire* situated here (No. 38) was the scene of an execrable crime on 25th May, 1871. On 19th May the Commune had arrested the peaceful and unoffending Dominicans who presided over the school Albert le Grand at Arcueil, to the S. of Paris, nineteen persons in all, including professors and servants, and incarcerated them in the Fort de Bicêtre. On the 25th they were transferred to the above-mentioned prison, whence they were conducted to the nearest barricade. The in-

surgents, however, being compelled to retreat, again consigned their victims to the prison, where they soon afterwards wantonly shot them (19 in number) in cold blood.

Descending from the Gobelins in the opposite direction, towards the centre of the city, we soon reach the *Boulevard St. Marcel*. Farther on, in a straight direction, at the beginning of the *Rue Mouffetard*, a street occupied by the poorest classes, particularly rag-collectors, rises the church of *St. Médard* (Pl. B, 22), at the back of which, in the 18th cent., lay a burial-ground containing the 'wonder-working' tomb of the Jansenist deacon Abbé Paris, to which his adherents were prohibited in 1732 by Louis XV. from making pilgrimages. This gave rise to the witticism: —

'*De par le Roi, défense à Dieu,*
De faire miracle en ce lieu.'

Beyond the Boulevard St. Marcel we follow the *Boulevard de Port Royal* (traversed by the Gare Montparnasse & Bastille tramway), which leads to the Carrefour de l'Observatoire (p. 228). Before reaching the latter, on the right, in the Rue St. Jacques, we observe the church of the —

Val-de-Grâce, which formerly belonged to a Benedictine nunnery founded by Anne of Austria, mother of Louis XIV., in accordance with a vow, but was converted into a military hospital in 1790. The church, designed by *Fr. Mansart*, was begun in 1645; the work was continued by *C. Lemercier*, and in 1665 completed by *P. Lemuet*. The court in front of it is embellished with a bronze statue of Larrey (d. 1848), the famous surgeon, by *David d'Angers*. Above the façade, embellished with columns, rises the handsome dome, a reduced copy of that of St. Peter's at Rome, 55 ft. in diameter, and 132 ft. in height, flanked by four turrets which also terminate in domes.

Interior (open 12-2). On the dome is painted an immense fresco by *Pierre Mignard*, representing the glory of the blessed, with upwards of 200 figures, including the Trinity and Anne of Austria, a work extolled by Molière, but badly preserved. — The *High Altar* with its canopy borne by six spiral columns, reconstructed in 1870, is a copy of that of St. Peter's at Rome. — The church contains the tomb of Queen Henrietta wife of Charles I. of England, over whose remains a celebrated funeral oration was pronounced by Bossuet. It was also the burial-place of members of the royal family of France and princes of Orleans.

The Cemetery of Montparnasse (p. 248) is not far from this point.

The **Institution des Sourds-Muets** (Pl. B, 19), situated lower down the Rue St. Jacques (No. 254), not far from the garden of the Luxembourg, is shown on Saturdays from 2 to 5 o'clock (permission to be obtained by applying in writing to the director; vacation Aug. and Sept.). The *Classe d'Articulation*, in which the deaf-and-dumb alphabet is taught, beginning at 4.30, is particularly interesting. The building itself is very inferior to that of the Blind Asylum (p. 269). The court is embellished with a statue of the *Abbé de l'Epée*, the founder, and it also contains the oldest tree in Paris, an elm planted in 1605. The school-room is adorned

with a bust of the *Abbé de l'Epée*, one of the *Abbé Sicard*, his successor, and several pictures.

Adjoining this institution is the church of *St. Jacques du Haut Pas*, rebuilt in the 17th century. Not far from it, Rue d'Ulm 45, is the *Ecole Normale Supérieure*, founded during the Revolution, where teachers are trained for the colleges and lyceums. Farther distant are the *Collège Rollin* and the *Collège Ste. Geneviève*.

28. St. Sulpice. St. Germain des Prés.

***St. Sulpice** (Pl. W, 19; *IV*), situated in the Place of that name, a little to the N.W. of the Luxembourg, is the richest and most important of the churches on the left bank of the Seine. It occupies the site of a church of the 12th cent., which was enlarged in the reigns of Louis XII., Francis I., and Louis XIII. The old church, however, proving inadequate for the requirements of the parish, its successor, designed by *Ch. Gamart*, was founded by Duke Gaston of Orleans in 1646. The proposed building still appearing too small, a new plan was made by *Louis Levau*, and the foundation of the present church laid by Anne of Austria. After considerable delay from want of funds subsequently to the year 1678 the building was continued by *Oppenord* and *Daniel Gittard*, by whom the side portals were erected, and at length completed by *Servandoni* in 1749. The latter deviated so considerably from the plans of his predecessors, that he may be regarded as the chief architect of the edifice in its present form.

The church is remarkable for its imposing dimensions. The façade, which is considered one of the best of the early part of the 18th cent., consists of a Doric and Ionic colonnade, placed one above the other. At the angles rise two towers, which are not of uniform design, 222 ft. in height. The chief portal is approached by five flights of steps, divided by the projecting bases of the columns of the portico. On the right and left of the central portal are statues of St. Peter and St. Paul.

The Interior, 154 yds. in length, 61 yds. in width, and 104 ft. in height, consists of nave, aisles, transept, and eighteen lateral chapels. The spherical vaulting is borne by Corinthian pillars. Adjoining the second pillar are placed, as basins for holy water, two enormous shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rockwork of marble designed by *Pigalle*. The church contains indifferent oil paintings by *Vanloo*. The chapels are adorned with large and interesting frescoes.

Right Aisle. 1st Chapel: Jacob wrestling with the Angel: Heliodorus expelled from the Temple: on the ceiling St. Michael (1861); all by *Eug. Delacroix* (1861). — 2nd Chapel: Religion solacing a dying man; Efficacy of prayer for the dead: by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken: Death of the saint in the prison of Montpellier: by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice: by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Languet (d. 1870), by *Stodtz*.

Left Aisle. 1st Chapel: St. François Xavier resuscitating a dead

man, and Miraculous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. François de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns, by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul in the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity, and the saint at the death-bed of Louis XIII., by *Guillemot* (1825).

The large mural paintings in the Transept, by *Signol* (1874), represent (S.) Scenes from the life of Christ and the prophecies relating to his appearance; and (N.) the Betrayal by Judas and the Crucifixion.

Choir Chapels, N. or left side. 1st Chapel: Martyrdom and Triumph of St. John the Evangelist, by *Glaize* (1859). — 2nd Chapel: S. Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *Pichon* (1867). — 4th Chapel: St. Louis, king of France, carrying a dying man during the plague, and The king administering justice under the oak of Vincennes, by *Matout* (1870). — Above the side-entrance: Death of the Virgin, by *Bin* (1874).

Choir Chapels, S. or right side. 1st Chapel: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd Chapel: St. Martin dividing his cloak with a beggar, and The saint resuscitating a dead man, by *Mottez* (1863). — 3rd Chapel: Ste. Geneviève succouring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *Timbal* (1864). — 4th Chapel: Nativity of the Virgin, and Her presentation in the Temple, by *Lenepveu* (1864). — Above the door of the Sacristy: Assumption of the Virgin, by *Bin* (1874).

The statues of St. Paul and St. John by the sacristy are by *Pradier*: those of the twelve apostles by the pillars by *Bouchardon*.

The Chapel of the Virgin at the back of the high altar contains a group in marble by *Pajou* (d. 1809), lighted in a striking manner from the back of the niche. The fresco of the Assumption of the Virgin on the dome is by *Lemoine* (d. 1737).

The organ, one of the finest in Paris, by Cavaillé-Coll, has 6 keyboards, 118 stops, and about 7000 pipes.

The *Chapelle des Mariages*, to the left of the choir (shown by the sacristan), is embellished with fine stained glass and a picture by *Pereira*, both representing the Marriage of the Virgin.

On the pavement of the transept a *Meridian Line* was drawn in 1743, with the signs of the zodiac. It is prolonged to an obelisk of white marble which indicates the direction of due north, while towards the S. it corresponds with a closed window, from a small aperture left in which a ray of the sun falls at noon on the vertical line of the obelisk.

The spacious Place St. Sulpice in front of the church is adorned with the handsome **Fontaine St. Sulpice**, designed by *Visconti*, erected in 1847. The fountain consists of three concentric basins, one above the other, and is embellished with statues of the four most celebrated preachers in France: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742), and Fléchier (d. 1710).

The Place St. Sulpice is a busy omnibus station. A flower-market is held here on Mondays and Thursdays. The long building on the S. side of the Place is the *Séminaire de St. Sulpice*, for priests. A little to the N. of the choir of the church is the *Marché St. Germain*, a large covered market-place built of stone, 100 yds. in length, and 79 yds. in width.

Descending the Rue Bonaparte from the Place St. Sulpice, we soon reach the new Boulevard St. Germain (Pl. W, 17, 19; *IV*), which intersects the *Quartier St. Germain*, one of the aristocratic

quarters of Paris, and the seat of the old noblesse. The whole of this boulevard is traversed by the Bastille & Pont de l'Alma tramway. — At the intersection of the boulevard with the Rue Bonaparte, on the right, rises —

St. Germain des Prés (Pl. W, 17, 19; *IV*) the most ancient church in Paris, and still retaining some of its original features. The nave is said to belong to an edifice of 990-1014, but the style is rather that of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. During the Revolution the church was degraded to a saltpetre manufactory, and fell into a very dilapidated condition, but was at length restored in 1836.

The Interior was lavishly painted and gilded in 1852-61. On the right of the principal entrance is a marble statue of the Virgin, called 'Notre Dame la Blanche', which was presented to the abbey of St. Denis in 1340 by Jeanne d'Evreux.

Nave. The admirable Mural Paintings, by *Hippolyte Flandrin* (d. 1864) and other masters under his superintendence, were executed in 1852-61. Throughout the whole length of the nave runs a frieze consisting of two pictures over each arch, in which ten of the favourite parallel scenes from the Old and New Testament are represented. On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; Melchisedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonas issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the apostles. — Above these frescoes are figures from the Old Testament, painted on a golden ground.

The Choir is embellished with two large paintings on a golden ground, also by *Flandrin*: on the left the Entry of Christ into Jerusalem; on the right the Bearing of the Cross. Then, above the arcades, the Prophets and Apostles, and the angel, lion, bull, and eagle, the symbols of the Evangelists. The modern stained glass in the choir represents Christ, the Virgin, and the Apostles.

In the N. Transept are paintings recently executed by *Cornu* (d. 1871), representing on the right Christ among the children, the Mission of the apostles, the Transfiguration, and the Advent; and on the left the Finding of the Cross.

The S. Transept contains, on the right, the tomb of the *Castellan* family, of the latter half of the 17th cent.; to the left, above it, is a marble statue of St. Margaret.

Choir Chapels. The first chapel on the right, adjoining the sacristy, contains the monument of *James, Duke of Douglas* (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher *Descartes* (d. 1650) and the two learned Benedictines *Mabillon* (d. 1707) and *Montfaucon* (d. 1641). — Behind the high altar is the modern Chapel of Notre Dame with painted reliefs of the Adoration of the Magi and the Presentation in the Temple. — In the chapel of St. Peter and St. Paul is the monument of the poet *Boileau* (d. 1711), whose remains were brought here from the Sainte Chapelle in 1819. — The following chapel contains a second monument of the *Douglas* family.

The N. Aisle contains a statue of St. Francis Xavier, by G. Coustou, and the monument of *Casimir* V. (d. 1672), king of Poland, who was at first a Jesuit, then a cardinal, and in 1648 succeeded his brother on the Polish throne, but abdicated in 1668 and resumed his cowl as abbot of St. Germain des Prés. By the wall, opposite the pulpit, is the monument

of *H. Flandrin* (d. 1864), the painter of the principal frescoes in the church.

The *Place* in front of St. Germain des Prés is the starting-point of the omnibus line *L*, and of the St. Germain des Prés (Châtillon) & Fontenay aux Roses and the St. Germain des Prés (Issy) & Vanves tramway lines. The *Place* is also crossed by the omnibus lines *H*, *O*, *V*, and *AD*, and by the Bastille & Pont de l'Alma tramway (left bank).

Farther on, the Rue Bonaparte passes the Palais des Beaux Arts (p. 257), and terminates on the Quai Malaquais, not far from the Institut (p. 255), the Pont des Arts, and the Louvre (p. 90).

29. Hôtel des Monnaies. L'Institut de France.

The exhibition-rooms of the HÔTEL DES MONNAIES are open to the public on Tuesdays and Fridays from 12 to 3 o'clock. The workshops and laboratories are shown on these days at the same hours by special permission only, obtainable on application in writing to 'Monsieur le Président de la Commission et des Médailles, à l'Hôtel des Monnaies'.

Between the Pont Neuf and the Pont des Arts rises the **Hôtel des Monnaies** (Pl. W, 20; *IV*), familiarly called *La Monnaie*, the Parisian Mint, 122 yds. long, erected by *Jacques Denis Antoine* in 1771-75, and occupying half the length of the Quai Conti on the left bank of the Seine. The façade projects a little in the middle. On the ground-floor are five entrance arcades, above which on the first and second floors is a handsome colonnade of six Ionic columns. Above the cornice are placed statues of Peace, Plenty, Commerce, Power, Wisdom, and Law, by *Mouchy*, *Pigalle*, and *Lecomte*.

The broad stairs to the right of the entrance lead to the Musée.

The vestibule contains specimens of the metals used in coining. — A cabinet to the right of the vestibule contains a glass-case with ancient coins, armorial bearings, and medals. The cabinet to the left chiefly contains specimens of postage stamps.

The numerous glass-cases in the principal saloon contain an interesting collection of *French Coins*, arranged chronologically, from the earliest times down to the present day, those of the reign of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of every country (including a Chinese coin of the year B.C. 1700), and another of *Medals* of various kinds.

Farther on is a passage containing *Essais d'Argent*, and a room with models of *Instruments* and *Furnaces* used in coining.

The following room contains *Dies*, and, in the cabinets, the *Medals* of the Consulate and the Empire. The wax models of the reliefs on the Vendôme Column preserved here afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown.

The upper apartments, to which the public are not admitted, contain a collection of old dies, seals of the kings of France and vassals of the crown, private medals, etc.

The *Laboratoire* and *Ateliers*, with their steam-engines, furnaces, and machinery, are well worth visiting. Those only are shown in which silver pieces are coined. The machines invented by M. Thonnelier are highly ingenious, seventy pieces of money being struck by each of them per minute, while the whole of them in operation at once are capable of yielding two million francs per day. During part of 1875 the Monnaie coined 100,000 gold pieces of 20 fr. and 75,000 silver pieces of 5 fr. per day. Each of the six furnaces in which the silver is melted is capable of containing from 15 to 22½ cwt. of metal, worth 151,200 to 226,800 fr. — In the Monnaie are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers, as well as the coining of private medals and counters.

The neighbouring *Pont Neuf*, see p. 219.

Institut de France. — This singular-looking edifice is situated on the left bank of the Seine, Quai Conti 23, at the S. end of the Pont des Arts, and opposite the Louvre. The front of the building is in the form of a crescent, flanked with projecting wings with arcades, and surmounted by a dome in the centre. The Corinthian porch is adorned with two figures of lions and with fountains. The institution was originally founded by Cardinal Mazarin for the education of youths from the newly acquired provinces of Roussillon, Pignerol, Flanders, and Alsace. The building was erected in the latter half of the 17th cent., on the site of the *Tour de Nesle*, to which, according to tradition, Margaret of Burgundy, wife of Louis X. used to cause young strangers to be brought to minister to her pleasures, and afterwards to be assassinated and thrown into the Seine.

Though originally called the *Collège Mazurin*, it was popularly known as the *Collège des Quatre Nations*. During the Revolution it was used as a prison, but in 1795 was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto met in the Louvre, and its name changed to the Palais de l'Institut.

The Institut de France is, therefore, not an educational establishment, but a corporation of distinguished men in every sphere of intellectual life, whose duty it is to promote the progress of science and thus to contribute to the general welfare and glory of the state.

The Institut embraces five different academies: —

1. The *Académie Française*, the principal tasks of which are the superintendence of the French language and its orthography and the publication of the *Dictionnaire de l'Académie*. It also distributes various prizes, such as the *Prix Montyon*, which is awarded annually to the poor man who is held to have done the most virtuous deed. This department consists of 40 members. The annual meeting takes place in May, the weekly meetings are on Thursdays, 3-4½ o'clock.

2. The *Académie des Inscriptions et Belles Lettres* is chiefly devoted to the study of the ancient languages and to archæological research, and publishes its *Mémoires* periodically. There are 40 ordinary members, 10 honorary members *(libres)*, 8 foreign associates, 50 corresponding members, and two secretaries. Annual meeting in July, weekly meeting every Friday, 3-5 o'clock.

3. The *Académie des Sciences* cultivates the study of mathematics and natural science, and consists of 65 ordinary *(membres titulaires)* and 10 honorary members, 8 foreign associates, and 92 correspondents. Its publications consist of *Mémoires* and a *Compte Rendu des Séances*. Annual meeting in December; weekly meetings on Mondays, 3-5 o'clock.

4. The *Académie des Beaux Arts*, for the promotion of painting, sculpture, architecture, and musical composition, consists of 40 ordinary and 10 honorary members, 10 foreign associates, and 40 correspondents. One of its tasks is the publication of a *Dictionnaire de la Langue des Beaux Arts*. Annual meeting on the first Saturday in October; weekly meetings on Saturdays, 3-5 o'clock.

5. The *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy, consists of 40 ordinary and 6 honorary members, 9 foreign associates, and from 37 to 47 correspondents, and publishes its *Mémoires*. Annual meeting in April; weekly meeting every Saturday, 12-2 o'clock.

The Institut thus numbers 225 members, vacancies being filled by the votes of the members in whose department they occur, subject to the approval of government. Besides these there are about 300 honorary and corresponding members. Each ordinary member receives a salary of 1500 fr.

The title of 'Membre de l'Institut' is the object of the highest ambition of every literary and scientific Frenchman. All their meetings take place at the *Palais de l'Institut*, and are of course extremely interesting, as the most eminent French savants take part in the discussions. The grand meeting of the five departments combined is held on 16th Aug. in the hall under the dome, which was formerly the chapel, when the annual distribution of prizes takes place. The period of the separate annual meeting of each academy is fixed by the minister of instruction.

Admission to the meetings is easily obtained by addressing a written application to the secretary of the department in question †.

† The application may be worded as follows. — 'Monsieur, je prends la liberté, en qualité d'étranger, de vous prier de vouloir bien m'autoriser à assister à la prochaine séance de l'Académie des . . .

Serait-ce abuser de votre obligeance que de vous prier d'adresser cette autorisation à l'adresse ci-dessous?

Veuillez, Monsieur, excuser mon importunité et recevoir à l'avance les remerciments de

votre très-humble serviteur'.

Name, profession, and address should be written very distinctly, and

The *Library* of the Institut, a valuable and admirably arranged collection, is not shown to visitors unless accompanied by a member.

A second library, the *Bibliothèque Mazarine*, in the first court, to the left of the entrance, is open to the public daily, 10-4 o'clock, except on Sundays and holidays (vacation from 15th Aug. to 1st Nov.). It is not very extensive, but contains many rare and curious works.

30. Palais des Beaux-Arts.

The collections in the PALAIS DES BEAUX-ARTS are open daily from 10 to 4 (Sat. till 3) o'clock, fee 1 fr. — The *Omnibus Line V* passes the entrance of the building. The neighbouring Place St. Germain des Prés is crossed by many other lines (p. 254).

The **Palais des Beaux-Arts** (Pl. W, 17, 20; *IV*), Rue Bonaparte, 14, a little to the W. of the Institut de France, is the seat of the *Ecole des Beaux-Arts*, founded in 1648, 'for the teaching of painting, sculpture, engraving, gem-cutting, and architecture. The pupils who obtain the first prizes in their respective departments are sent to Rome at the expense of government for four years. The works they send home, termed 'grands prix de Rome', are exhibited annually in summer in the hall of the Quai Malaquais (see below). The school has a staff of 50 professors, and is attended by upwards of 500 pupils of different nationalities.

The building, erected in 1820-38 by *Debret* and *Dubanon* on the site of the old *Abbey des Petits Augustins*, is suitably fitted up.

The railing which separates the first court from the Rue Bonaparte is adorned with colossal busts of Puget and Poussin, by *Mercier*. The entrance is to the right. Visitors desirous of seeing the interior apply to the concierge.

The COURT contains numerous and handsome fragments of French edifices, from the Gallo-Roman period down to the 16th cent. These are the remains of the Musée des Monuments Français, founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting of interesting monuments, tombstones, and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the objects to be restored to their churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Abundance (16th cent.). By the wall to the left is a fresco painted on lava by the brothers *Balze*, after Raphael, representing the Father blessing the world. To the right is the celebrated and beautiful portal

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the letter prepaid (postage 10 c.). For one of the weekly meetings the address is: — 'A Monsieur le Secrétaire perpetuel de l'Académie des . . . (specifying the department) au Palais de l'Institut'; for one of the annual meetings: — 'A Monsieur le Chef du Secrétariat de l'Institut, au Palais de l'Institut'.

of the Château d'Anet, which Henri II. caused to be erected in 1552 by Philibert Delorme (p. 148) for Diana of Poitiers, and which now forms the entrance to the old abbey chapel (see below). Adjacent to this portal are fragments of the Hôtel de la Trémouille, a magnificent edifice of the 14th cent. which formerly stood in the Rue des Bourdonnais. — A second section of the court is separated from the first by part of the façade of the château of Gaillon, which was erected in 1500 by *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII., and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the once celebrated château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture and a number of statues copied from antiques by young French sculptors at Rome.

The *Principal Façade of the Ecole des Beaux-Arts, of which we now obtain a view, designed by *Duban*, and completed in 1838, is a good example of a now almost abandoned phase of French architecture, based on a good Italian Renaissance style.

Our visit to the palace begins with the right (N.) wing. We ascend at once to the first floor, and traverse a gallery adorned with copies, by the brothers *Balze*, of Raphael's paintings in the Loggie at the Vatican. The adjoining rooms are at present used for the exhibition of the works of the students at Rome.

To the left is the council-room, containing portraits of former professors. Beyond it is a corridor with a small gallery, which affords the best view of the amphitheatrical hall where the prizes are distributed. The semicircular apse or '*hémicycle*' of the hall is embellished with a celebrated encaustic *Painting by *Paul Delaroche*, representing celebrated artists of all ages and nations, and containing in all 75 colossal figures (23 ft. in height).

On a lofty throne in the centre, as representatives of the three arts, are the three Greek masters, *Phidias* the sculptor, *Ictinus*, the architect of the Parthenon, and *Apelles* the painter. Four female figures in front represent (left) Greek and Gothic art, (right) Roman and Renaissance art. The Muse of Gothic art, with long fair hair, is a portrait of the artist's wife, a daughter of Horace Vernet. On the left, beginning from the centre, are *Puget* and *Goujon*, the French sculptors; then *Benvenuto Cellini*; the man with the cap, by the first column is *Peter Vischer*; next come the French painters *Poussin* and *Claude Lorrain*, and Spanish, Netherlandish, and a few Italian masters. To the right of the centre are architects, including *Erwin* of *Steinbach*; then the painters *Dürer* and *Holbein*, the great Italian masters *Leonardo da Vinci*, *Michael Angelo*, and *Raphael*, and others. Delaroche was engaged 3½ years on this work, and received for it the sum of 80,000 fr. It was much injured by a fire in 1855, but was skilfully restored by *Mercier* and *Fleury*.

We next pass through the *Salle de Louis XIV.*, containing portraits of former professors, to a second gallery, with the continuation of Raphael's Loggie.

A long adjoining room contains drawings, architectural elevations, and models of ancient buildings. In the centre are models of the Colosseum, the amphitheatre of Orange (in Provence), and the ancient

temple known as the 'Maison Carrée' at Nîmes; also one of the Pont du Gard, the great Roman aqueduct near Nîmes. A large picture by *Ingres* represents Romulus victorious over Acron, king of the Sabines.

Quitting this room, we descend to the ground-floor of the principal building, which encloses a quadrangle, recently roofed with glass and converted, with two adjacent rooms, into a *Museum of Casts*, about 200 in number. Some of the columns with entablature are copies from those of the Parthenon at Athens.

We next cross the second court, and return to the N. wing, to visit the *Musée des Copies*, and several saloons in which prize-works are exhibited.

Lastly we visit the *Chapel* of the old monastery, now used as a kind of Renaissance museum. It contains a copy of Michael Angelo's Last Judgment by *Sigalon* (d. 1833), and a cast of the pulpit in the Baptistery at Pisa. Near the egress is some fine wood-carving.

Another façade to the Palais, towards the Quai Malaquais, with the entrance used during exhibitions, was built in 1861.

The neighbouring church of *St. Germain des Prés*, see p. 253.

We may now walk from this point along the quays of the left bank to the Palais du Corps Législatif, and cross thence to the right bank by the Pont de la Concorde. The first street on the left is the Rue des Saints Pères, in which is situated (left) the *Hôpital de la Charité*, founded in 1606 (504 beds). No. 28 in the same street (right) is the *Ecole des Ponts et Chaussées*.

To the right is the **Pont du Carrousel** (Pl. W, 17; *IV, II*), or *des Saints Pères*, one of the handsomest of the bridges at Paris, consisting of three iron arches of 50 yds. span, constructed by Polonceau in 1832-34, and adorned with colossal allegorical statues of the Seine and the City of Paris on the left bank, and Abundance and Industry on the right bank.

The next quays are the *Quai Voltaire* and the *Quai d'Orsay* (Pl. W, 17; *II*), between which the *Rue du Bac* diverges to the left, while the *Pont Royal*, constructed in 1685 from plans by Gabriel and Mansart, crosses to the right to the Tuileries (p. 151). This part of the town suffered severely from the Communist atrocities of 1871. In the Rue du Bac and the *Rue de Lille*, which runs parallel with the river, alone, 34 houses were totally destroyed between 22nd and 25th May. The scheme of destruction, carried out with the aid of the 'petroleuses', appears to have been directed partly against the private property of the wealthy, but chiefly against public buildings. The principal of these were the *Quartier* (or *Caserne*) *Bonaparte*, the *Cour des Comptes* and *Conseil d'Etat*, and the *Palais de la Légion d'Honneur*, all situated in the Rue de Lille, with façades towards the Seine, and all destroyed, or seriously damaged within the same short period. The calcined walls of the

Cour des Comptes may still be surveyed from the Rue de Lille or the Quai d'Orsay. The Palais de la Légion d'Honneur, of which the exterior suffered less severely, erected by Prince Salm-Kyrburg in 1786, and interesting as the scene of Mme. de Staël's réunions during the Directory, has been restored with the aid of subscriptions from members of the order.

The Palais du Corps Législatif (see below) was struck in different places by projectiles during the sieges of 1870-71, but has otherwise escaped injury. The adjoining *Ministère des Affaires Etrangères* was partially destroyed by the Communists, but has since been restored.

31. Palais du Corps Législatif. Ste. Clotilde.

St. Thomas d'Aquin. Fontaine de Grenelle. Missions Etrangères.

The **Palais du Corps Législatif** (Pl. W, 14; *II*), situated on the left bank, on the quay opposite the Place and Pont de la Concorde (p. 153), was begun in 1722 by the dowager Duchess of Bourbon, and was originally called the *Palais Bourbon*. The building was begun by *Girardini* and completed by *Mansart*. In 1795 the Council of Five Hundred, and afterwards the Chamber of Deputies, whose president resided here, met in the palace. The interior has not been shown since the removal of the Chamber to Versailles.

The façade towards the Seine, built by *Poyet* in 1804-7, is in the form of a Greek temple, with a handsome Corinthian colonnade of twelve columns, and a lofty flight of steps. On the latter are placed statues of Justice and Prudence, and of D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side of the portico are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot*, representing France with the constitution, between Liberty and Public Order, and summoning Commerce, Agriculture, and other useful arts to her aid. The principal façade is in the Rue de l'Université, which expands here into the *Place du Palais Bourbon*, embellished with a marble statue of 'Law' by *Feuchères*, 1855.

The interior contains several good pictures. In the *Salle de la Paix*, a ceiling painting by *Horace Vernet*, and several copies of antiques. The *Salle du Trône* was painted by *Delacroix*. The *Salle Casimir Périer* contains statues of Mirabeau and Bailly, the well-known mayor of Paris in 1789, by *Jaley*, C. Périer by *Duret*, and General Foy by *Desprez*. The *Salle des Conférences*, decorated by *Heim*, contains the Mazeppa of *H. Vernet*. The *Salle des Séances*, or *Assembly Hall*, adorned with allegorical statues, has retained its original form. Here, on 24th Feb., 1848, the Duchess of Orleans appeared before the National Assembly with her two sons, the Count of Paris and the Duke of Chartres, in order to endeavour to secure the throne for them. On 15th May of the

same year the National Assembly was expelled from this hall by the Socialists, and order was restored by the National Guard. On 4th Sept., 1870, an excited mob forced its way into the hall, shouting 'Vive la République', whereupon the assembly dispersed, and the republican members repaired to the Hôtel de Ville to form a new government. — From 1863 to 1870 the number of deputies was 283, while the new Assemblée Nationale which now sits at Versailles numbers 530 members.

By the Corps Législatif ends the new *Boulevard St. Germain* (p. 252), at the corner of which rises the handsome building of the *Cercle Agricole*.

Ascending the Rue de Bourgogne, on the E. side of the Corps Législatif, and following the Rue St. Dominique, the second street to the left, we soon reach the handsome church of ***Ste. Clotilde** (Pl. W, 14; *IV*), Place de Bellechasse, erected in 1846-59 by *Gau* and *Ballu* at a cost of 8 million francs. This was the first modern church at Paris built in the pointed style. It is 110 yds. in length, 35 yds. in width, and 84 ft. in height, and is entirely detached from other buildings. The façade consists of three portals, flanked with two towers. The interior is simple and dignified, being decorated with marble reliefs only. The magnificent stained-glass windows, which were damaged by an explosion in 1871, effectually soften and subdue the light, especially in the choir. The frescoes in the five chapels of the choir are by *Picot*, those in the two chapels in the transepts by *Lehmann*, those in the Baptistery and Burial Chapel by *Delaborde*. The sculptures are by *Pradier*, *Duret*, *Guillaume*, *Triqueti*, *Paul Gayrand*, *Lequèsne*, and others, the stained glass by *Maréchal*, *Hesse*, *Lamotte*, and *Chancel*. The stalls in the choir are masterpieces of carving.

A little to the E. of Ste. Clotilde, on the N. side of the new Boulevard St. Germain, and in a side-street of the Rue du Bac, is the church of **St. Thomas d'Aquin** (Pl. W, 17; *IV*), in the Place of that name, erected in 1682-1740. The portal with its pediment adorned with sculpture was not completed till 1787. The interior contains some good paintings: frescoes by *Blondel*; ceiling by *Lemoine*, representing the Ascension; Descent from the Cross by *Guillemot*; St. Thomas Aquinas calming a storm, by *Ary Scheffer*; Christ on the Mt. of Olives, by *Bertin*.

In the Rue du Bac are the large warehouses of the '*Petit St. Thomas*' (p. 41). — The street crosses the Boulevard St. Germain. In the *Rue de Grenelle*, to the S. of, and parallel with the boulevard, is the ***Fontaine de Grenelle** (Pl. W, 17; *IV*), erected in 1739 from designs by *Bouchardon* (d. 1762), and one of the finest fountains in Paris. It consists of a semicircle 31 yds. in diameter and 38 ft. in height. In the centre is a small Ionic portico bearing an entablature, in front of which rises an allegorical group representing the City of Paris with the Seine and the Marne in white

marble. In niches at the sides, framed with Doric pilasters, are statues of the Seasons and appropriate reliefs, also by Bouchardon.

Near the S. end of the Rue du Bac, No. 120, on the right, is the **Séminaire des Missions Etrangères** (Pl. W, 16; *IV*), for the training of Roman Catholic missionaries. A painful sight is afforded here by the *Chambre des Martyrs* (shown to visitors on application to the 'Econome du Séminaire'), which contains numerous instruments, especially from China, used in torturing and despatching Christian martyrs, blood-stained clothes of missionaries, and other relics. — The plain church of *St. François Xavier* belongs to the seminary.

A little farther to the S., in the court of No. 33 Rue de Sèvres, is the *Eglise du Jésus*, a modern Gothic edifice in the style of the 13th cent., erected by the Père *Tournesac* in 1866-68, and belonging to the Jesuits.

Near this are the large magazines of the '*Bon Marché*' (p. 40). To the S. W. the Rue de Sèvres leads to the old Boulevards Intérieurs of the left bank, the Institution des Aveugles, etc. (see p. 269).

32. Hôtel des Invalides.

Musée d'Artillerie. Napoleon's Tomb.

The HÔTEL DES INVALIDES is shown daily, 12-3 o'clock, except Sundays, on payment of a fee. — The ARTILLERY MUSEUM is open to the public on Tuesd., Thursd., and Sund., 12-4 (in summer till 5), and the EMPEROR'S TOMB on Mond., Tuesd., Wed., and Frid., 12-3. No fee in either case.

The Omnibus Lines *Y* and *AD*, and the *Bastille & Invalides*, the *Gare d'Orléan & Pont de l'Alma*, and the *Etoile & Montparnasse Tramways* all lead to the Hôtel des Invalides.

One of the most conspicuous objects in Paris is the lofty gilded dome of the *Eglise des Invalides* in the S.W. quarter of the city, rising above the extensive **Hôtel des Invalides** (Pl. W, 14; *IV*), which from a distance appears to form the pedestal of the dome. The whole establishment, which is completely isolated from other buildings, occupies an area of about 31 acres.

In 1670, Louis XIV. founded this splendid institution, '*pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie*'. The building was begun in 1671 by *Libéral Bruant*, and completed in 1675 by *Mansart*.

Soldiers disabled by wounds, and those who have served for 30 years, are entitled to be received into the Invalides. The building was originally capable of accommodating 5000 pensioners, but the number of the inmates is constantly decreasing, as most of the 'invalides' and retired soldiers prefer to live independently on their pensions. Several parts of the building have in consequence been adapted to other purposes. At present there are 470-480

beds only. Besides comfortable board and lodging, each inmate receives a small monthly pension, ranging from 30 fr. in the case of a colonel, to 2 fr. for each private. On Sundays at 12 o'clock *Military Mass* is performed in the church of St. Louis (p. 265), and a *Revue des Invalides*, with military music, afterwards takes place in the Cour d'Honneur (see below).

The *Esplanade des Invalides*, a handsome Place, bordered with several rows of trees, about 550 yds. in length, and 270 yds. in width, leads from the Seine to the outer court, which is enclosed on three sides by a dry moat, 10 ft. deep and 19 ft. broad. At the entrance are two guard-houses, where a sentinel is posted.

A 'Batterie Triomphale' placed here is used in firing salutes on grand occasions. It consists of fourteen guns on each side, most of them being trophies of the first empire, besides which there are eleven pieces unmounted, including six Algerian cannon with Arabic inscriptions.

On the right, as we face the Seine, are two French 24-pounders, used at the siege of Constantine in 1837; two Austrian cannons, one cast at Vienna in 1681, the other in 1580, with the inscription in German, '*When my song resounds in the air, many a wall will fall before me*'; four Prussian guns, cast at Berlin in 1708, captured there by the Austrians during the Seven Years' War, and brought by Napoleon from Vienna after the Battle of Austerlitz along with 2338 other cannon; a Dutch 24-pounder, captured at the siege of Antwerp in 1832; four cannons and two mortars from Sebastopol: a mortar from Algiers. — *To the left:* the first gun is from Wurtemberg, a master-piece of its kind, decorated with allegorical statuettes: a Venetian piece, of 1708; the remaining pieces correspond to those on the right side.

The rest of the external court is laid out in small gardens, which are cultivated by the 'invalides'. The *Statue of Prince Eugène*, in bronze by Dumont, now placed here, was originally erected in the Boulevard du Prince Eugène, the present Boul. Voltaire.

The *Façade* of this vast edifice is about 220 yds. in length. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. They formerly belonged to the statue of Louis XIV. in the Place des Victoires (p. 89), but were brought here in 1800.

The building consists of three stories, surmounted with trophies in stone. Above the principal entrance is an equestrian figure of Louis XIV. in bas-relief, with the inscription: 'Ludovicus Magnus militibus, regali munificentia in perpetuum providens, has aedes posuit 1675.'

An 'invalide' assigned to the visitor as a guide at the entrance (fee 1 fr.) shows the outside of the different buildings, but the dining-halls, kitchens, council-chamber, and library in the interior each have a special cicerone who expects ½ fr., so that the fees amount to 3 fr. in all. The kitchens and dormitories are not particularly interesting.

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are painted with scenes from the different historical

epochs of Charlemagne, St. Louis, Louis XIV., and Napoleon I., by *Masson*. On the S. side is the church (p. 265); on the W. the Musée d'Artillerie (see below); on the E. are the dining-rooms and kitchens, beyond which, on the first floor, are the Library and Salle du Conseil. The dormitories occupy the remainder of the first and second floors.

The four spacious *Refectories* on the ground-floor are adorned with allegorical pictures, chiefly relating to the campaign of Louis XIV. in the Netherlands (1672). Among those in the officers' dining-room are the capture of Wesel, Emmerich, and Utrecht (1672), towns which were not in a position to defend themselves and surrendered almost without a blow. Most of these paintings are by Martin, a pupil of the prolific Van der Meulen (p. 281). — The *Kitchens* are adjacent.

The *Library*, on the first floor, N. side, contains about 30,000 vols., several MSS. of Sully and Colbert, a copy of David's picture of Bonaparte crossing the St. Bernard (p. 286), an equestrian statuette of Marshal Turenne, and the Austrian cannon-ball which caused his death at Sassbach near Baden-Baden in 1675, a large relief plan of the Hôtel des Invalides, a small model of the Colonne Vendôme, etc.

The vestibule of the *Salle du Conseil*, or council-chamber, in the same corridor as the library, is adorned with drawings of flags and armorial bearings of towns. The rooms contain portraits of marshals.

Lannes, Duc de Montebello; *Bessières*, Duc d'Istrie; *Berthier*, Prince de Wagram; *Brune*; *Augereau*, Duc de Castiglione; *Masséna*, Duc de Rivoli; *Victor*, Duc de Bellune; *Lefebvre*, Duc de Dantzick; *Kellermann*, Duc de Valmy; *Beurnonville*; *Davoust*, Prince d'Eckmühl; *Pérignon*; the *Duc de Coigny*; *Sérurier*; *Suchet*, Duc d'Albuféra; *Gouvion St. Cyr*; *Ney*, Duc d'Elchingen; *Jourdan*; *Moncey*, Duc de Conegliano; *Oudinot*, Duc de Reggio; *Lauriston*; the *Duc de Belle Isle*; the *Duc de Broglie*; and the *Marquis de Vioménil*. Also a portrait of *Napoleon I.* in his coronation robes, by Ingres; one of Louis XIV.; and several busts.

The ***Musée d'Artillerie**, in the right (W.) wing of the building (entrance from the passage between the first and second inner courts; admission, see p. 262), contains 4000 specimens of weapons of all kinds. A catalogue (4 fr.) may be dispensed with, as the objects of interest are furnished with explanatory labels.

We first traverse a passage to the left and enter the *Vestibule*, containing a number of large cannon, adjoining which on the right and left are the *Salle des Armures* and the ***Salle des Costumes de Guerre*. The latter contains a valuable collection of martial equipments from the period of Charlemagne down to the 17th cent., with descriptive labels attached. The walls of the gallery are adorned with frescoes by *Van der Meulen* from the wars of Louis XIV. and a collection of French flags from 1250 down to the present day (originals and copies), including the red Oriflamme and the white banner of the Maid of Orleans with its fleur-de-lys. The Salle des Armures contains several admirable suits of the 15th and 16th cent.,

particularly those belonging to the kings from Francis I. down to Louis XIV. Thus, the first glass-case contains a helmet, shield, and sword of the 16th cent., beautifully executed. Adjacent are two superb suits of armour of the same period, that on the right being adorned with reliefs designed by Giulio Romano. In the four following glass-cases: helmet of Henri II., gorget of Louis XIII., headpiece of Henri II., gauntlet of Louis XIV., musket of Louis XIII., cross-bow of Catherine de Médicis, swords of Francis I., Henri IV., and Charles VIII., stirrups and spurs of Louis XIV., casket of Bajazet, son of Mohammed II., sabre of Sobieski, carabine of Napoleon I., etc.

The door in the posterior wall of the Salle des Armures leads into a passage, beyond which another door forms the entrance to four rooms containing the *Ethnographical Gallery*, an interesting collection of wax and wooden figures of savages in their war costume. — Returning to the vestibule, we follow the passage to the left, whence a staircase ascends to the new rooms on the first floor, containing an interesting collection of arms of a pre-historic period *(armes primitives)* and Greek, Roman, Gallic, and Merovingian weapons, as well as models of artillery engines.

The door at the end of the passage leads into the —

Salles des Armes Portatives. The 1st and 2nd Rooms contain Arabian, N. African, Persian, Albanian, Montenegrine, Greek, Chinese, Japanese, and Indian weapons. — On the right and left of these rooms are two galleries, divided by a partition into two sections, with a collection of blade-arms, cross-bows, and firearms, from the 12th cent. down to the present day. The gallery on the right contains glass-cases with marshals' batons and orders, and swords of honour of celebrated French generals.

We now return to the passage. On the right is the *Cour de la Victoire*, containing naval cannon. On the other side is the *Cour d'Angoulême*, where among other pieces is placed the *Griffin, a culverin captured at Ehrenbreitstein on the Rhine in 1797, cast in 1528, and weighing nearly 13 tons. By the wall here is a chain 190 yds. long, and $3\frac{1}{2}$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of barricading an arm of the Danube. It was brought in 1805 from Vienna, where a similar chain is preserved in the imperial museum of armour. Under the carriage entrance, by which the visitor may now leave the Hôtel, is a chain with fifty iron collars for prisoners, captured in the Morocco camp after the battle of Isly in 1844.

The **Eglise des Invalides** consists of two distinct parts, the older Eglise de St. Louis, and the Dôme built by Jules Mansart in 1706.

The Eglise de St. Louis, consisting of a nave and two low aisles, 77 yds. long and 22 yds. wide, is entered from the S. side of the Cour d'Honneur. The nave is adorned with banners captured in Algeria under Louis Philippe and elsewhere. The last flag

on the right, a yellow one with a double eagle, is from Sebastopol, and the white one opposite once waved on the Malakoff tower.

On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy, by order of Marshal Clarke, Duc de Feltre, then minister of war. The sword brought by Napoleon from the tomb of Frederick the Great at Potsdam in 1806 was destroyed on the same occasion. A number of other flags captured during the wars of the Republic and the first Empire were accidentally destroyed by fire during the funeral obsequies of Marshal Sebastiani in 1851.

The columns of the church bear a number of monuments and tablets in memory of former governors of the Hôtel des Invalides, including marshals *Mouton*, Comte de Lobau (d. 1838), *Oudinot*, Duc de Reggio (d. 1847), and *Jourdan* (d. 1833). Two bronze tablets record the names of the marshals and officers interred in the vaults of the church. On Sundays at noon mass is celebrated here with the usual military ceremonies. Behind the high altar is a large window filled with modern stained glass, below which is a door leading into the Dôme, but generally closed.

The Dôme des Invalides (entrance on the S. side, in the Place Vauban, at the back of the Hôtel, so that the visitor must go round the whole building; admission, see p. 262), entered by a portal with two series of columns, Doric and Corinthian, placed one above the other, and adorned with statues, consists of a square pile, 188 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rises a lantern and cross, the summit of which is 344 ft. above the pavement. The dome, 86 ft. in diameter, gilded during the first Empire, and again, by the electro-plating system, in 1861, is constructed of woodwork covered with lead, and embellished with reliefs representing military trophies.

The ***Tomb of Napoleon I.**, situated beneath the dome, is an open circular crypt, 20 ft. in depth and 36 ft. in diameter; the walls are of polished slabs of granite, adorned with ten marble reliefs by *Simart* (d. 1858): Restoration of public order, the Concordat, the Reformed Administration, the State-council, the Code, the University, the Chamber of finance, the Development of commerce and industry, Public works, and the Legion of Honour. The twelve colossal Victories between these reliefs were among the last works of *Pradier* (d. 1851). Between them are six trophies consisting of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of battles.

On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, 13 ft. long, $6\frac{1}{2}$ ft. wide and $14\frac{1}{2}$ ft. high, consisting of a single huge block of reddish-brown sandstone weighing upwards of 67 tons, brought from Finland at a cost of 140,000 fr.

Above the crypt, at a height of 160 ft., rises the lofty dome in two sections. The first of these is divided into twelve sections,

painted with figures of the Apostles by *Jouvenet* (d. 1717). The upper section is adorned with a large composition by *Delafosse* (d. 1716): St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. The Evangelists in the spandrils are by the same artist. The faint, bluish light admitted from above, and the sombre aspect of the crypt and its surroundings contribute greatly to the solemn grandeur of the scene.

The entrance to the crypt (closed) is at the back of the high altar. It is flanked by two sarcophagi, bearing the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of Bautzen in 1813, the latter (d. 1844) was the emperor's constant companion in all his campaigns and in his captivity, and followed his remains when brought by Prince Joinville from St. Helena in 1840 to their present resting-place. Above the entrance are inscribed these words from the emperor's will: '*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*' On each side is a colossal Caryatide in bronze, by *Duret*, one bearing a globe, the other a sceptre and crown.

To the right and left of the crypt are the monuments of *Vauban* (d. 1707) and *Turenne* (d. 1675), with recumbent figures, the former erected in 1807, the latter brought from St. Denis; but they sink into insignificance when compared with the emperor's tomb.

The chapel to the left of the entrance contains the tomb of *Jérôme Bonaparte* (d. 1860), once King of Westphalia, consisting of a sarcophagus with a bronze statue of Jérôme by Guillaume; a smaller sarcophagus with the remains of his eldest son; and another containing the heart of his wife. The chapel to the right of the entrance contains the large marble sarcophagus of *Joseph Bonaparte* (d. 1844), once King of Spain.

The tower visible from the Place Vauban on the S. side of the Invalides is that of the Puits de Grenelle (p. 270).

33. Ecole Militaire. Champ de Mars.

Pont d'Iéna. Trocadéro. Manufacture des Tabacs.

The **Ecole Militaire** (Pl. W, 10; *I*), another imposing edifice situated a little to the S.W. of des Invalides, was founded in 1751 by Louis XV., '*pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier*'. In 1792 it was converted into a barrack for 5400 men and 1500 horses. The establishment covers an area of 26 acres. The principal part, on the N. W. side, is of palatial appearance and $^1/_4$ M. in length. The Corinthian portico in the centre is surmounted by a quadrangular dome. The wings were not built till 1855. The chapel resembles that of the palace of Versailles. The public are not admitted to the Ecole without special permission.

The **Champ de Mars** (Pl. W, 10, 11; *I*) is a large sandy open space extending in front of the building, towards the N.W., upwards of 1000 yds. in length and 550 yds. in breadth. Down to 1861 it was enclosed by embankments, 15-20 ft. in height, and planted with trees, in the formation of which no fewer than 60,000 Parisians of both sexes and all classes participated in the year 1790. These banks were then furnished with rows of seats, which enabled hundreds of thousands of the people to witness the *Fête de la Fédération*, which took place on 14th July of the same year. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, robed in white, officiated in the religious part of the ceremony. The rejoicings on this occasion were universal, as it was believed that the Revolution was now happily terminated. A similar festival, the famous *Champ de Mai*, was celebrated here with the utmost pomp by Napoleon on 1st June, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock.

The Champ de Mars is now (1878), as it was in 1867, the site of the **Exposition Universelle,** and is covered with buildings and pleasure-grounds. It is connected by means of the richly decorated Pont d'Iéna (see below), by an iron gallery over the Quai de Billy, and by a succession of flower-beds and fountains, with the Place du Trocadéro on the opposite bank of the river.

The *Omnibus Line Y* and the *Place de l'Etoile & Gare Montparnasse Tramway* (which may be reached by the corresponding omnibus-lines *C* and *A B*, or by the La Villette & Place de l'Etoile Tramway) both run to the Champ de Mars. During the exhibition omnibuses and tramway-cars run direct to the Champ from the Quai and Rue du Louvre. The Exhibition may also be reached by *Steamer* (pp. 29, 30), or by the *Chemin de Fer de Ceinture* (p. 30).

The **Pont d'Iéna** (Pl. W, 8; *I*), which crosses the Seine opposite the Champ de Mars, was constructed in 1806-13 to commemorate the victory of that name. It is adorned with eagles, and four colossal Horse-tamers.

The bridge being at present (1878) reserved for visitors to the Exhibition, an iron bridge, called the *Passerelle de l'Allée des Cygnes*, 230 yds. long and 20 ft. wide, has been constructed a little below it. It is named after the island of that name, and connects the suburbs of Passy and Grenelle.

The *Place du Trocadéro*, a large open space on the high ground of the right bank, opposite the Pont d'Iéna, was laid out on the occasion of the Exhibition of 1867, when great labour was expended in levelling the undulating ground here. The plateau is crowned by the **Palais du Trocadéro**, a huge building, erected from the plans of *Davioud* and *Bourdais*. The central portion consists of a circular edifice in the Romanesque style, surmounted by a dome, and from it diverge on both sides colonnades, which describe half an ellipse

and terminate in Moorish pavilions. The sumptuously decorated Festival Hall on the second floor measures 202 ft. across, and can accommodate 6000-7000 persons. The diameter of the dome is 173 ft., exceeding that of St. Peter's at Rome by 35 ft., and that of St. Paul's, London, by 65 ft. On the apex of the dome stands a bronze-gilt statue of Fame. In front of the central structure is a balcony, embellished with six allegorical statues of the different regions of the earth. Below the balcony is the reservoir of the large cascade, which descends from the Trocadéro towards the Seine, passing on its way through eight water-basins, each provided with two water-jets. At the bottom the cascade is received in a ninth basin, 200 ft. in diameter and surrounded by four colossal bronze-gilt figures of animals: a bull by *Caïn*, a horse by *Rouillart*, a rhinoceros by *Jacquemart*, and an elephant by *Frémiet*. — Seven avenues diverge from the Place du Trocadéro, the chief being the *Avenue du Roi de Rome* (so called from the proposal of Napoleon I. to erect a palace here for his son), leading to the Arc de l'Etoile (p. 160). The *Avenue du Trocadéro* leads to the Place de l'Alma, with the bridge of that name (p. 160). — The omnibus line *B* and the Louvre & Passy Tramway run direct to the Place du Trocadéro.

A little below the *Pont des Invalides*, which is adorned with statues of Navigation and Peace, rises the **Manufacture des Tabacs** (Pl. W, 14), Quai d'Orsay 63, the extensive buildings of which occupy the whole block between the Rue Jean Nicot, the Rue de l'Université, and the Rue de la Boucherie des Invalides. It is shown to the public on Thursdays only, 10-12 and 2-4 o'clock (but the traveller, on showing his passport, will be admitted on other days also, Sund. excepted, at the same hours); visitors ring at the principal entrance, where a flag is hung. This extensive and well-organised establishment is worthy of a visit, provided the visitor can bear the pungent smell of tobacco which speedily saturates his clothes. About 1900 of the 2175 hands employed are girls and women.

The *Ingénieurs aux Tabacs*, or higher officials, must have been educated at the Polytechnic School, and have studied for two years at the 'Ecole d'application pour les Tabacs' connected with the manufactory. — There are sixteen government manufactories of tobacco in France, all dependent on that of Paris, yielding an annual revenue of 200 million francs.

34. Asylum for the Blind. Cemetery of Montparnasse.

Artesian Well of Grenelle. Parc de Montsouris.

The BLIND ASYLUM is shown on Wednesdays, from 1, 30 to 4 or 5, and on Saturdays, 2-4 o'clock, by the permission of the director (fee to attendant 1 fr.). — An examination takes place on the last Saturday of every month, to which visitors are admitted by applying to the director ('Monsieur le Directeur de l'Institution des Jeunes Aveugles, Boulevard des Invalides 56'; see form given on p. 256). — Vacation Aug. and Sept.

At the S. end of the Boulevard des Invalides, No. 56 b, and at the beginning of the Boulevard du Montparnasse, rises the handsome ***Blind Asylum,** or *Institution des Jeunes Aveugles* (Pl. W, 13), separated from the boulevard by a railing with a guard-house on each side. The relief in the tympanum of the principal building, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), founder of the in-

stitution, instructing his pupils under the protection of Religion. In the court is placed another statue of the founder, in marble, with a blind girl at his feet. The chief object of the institution is the maintenance and instruction of blind children of both sexes, of 9-14 years of age, but their residence may, if necessary, be prolonged to their 21st year. Most of the inmates are supported by government, or by the parishes to which they belong. Private pupils of any age are received for 1000 fr. per annum. The usual number of inmates is 250, of whom 75 are girls. Most of the teachers have been educated at this establishment, and are themselves blind.

The *Printing Office* is one of the most interesting departments. Books for the blind are printed here in raised characters, which they read by their sense of touch.

The *Manual Occupations* of the inmates are carpentering, turning, brush-making, straw-plaiting, netting, and weaving. Specimens of their work are sold in a separate room.

The most important branch of instruction is *Music*, the pursuit which is best calculated to enable the pupils to gain their own livelihood. A short **Concert* is given every Wednesday in the chapel at 4 o'clock, by an orchestra of 30-40 blind children, whose conductors are also blind. The frescoes in the chapel, by *H. Lehmann*, represent the participation of the blind in the blessings of the Saviour, the light of the world.

On leaving the Blind Asylum we enter the Rue Duroc, to the left, which soon leads to the Place de Breteuil (Pl. W, 13), at the end of the avenue of that name (which leads to the Place Vauban at the back of the Invalides. The Place de Breteuil is also connected with the Place de Fontenoy and the Ecole Militaire, mentioned at p. 267, by the Avenue de Saxe).

In the centre of the Place Breteuil rises the tower, 114 ft. in height, of the **Artesian Well** *(Puits Artésien)* of Grenelle, which is 1800 ft. in depth, and yields 200,000 gallons of water daily. Paris possesses three other Artesian wells, the most important of which is that of Passy. (Model, see p. 185.)

The Boulevard du Montparnasse (omnibus lines *Q*, *V*, *X*; tramways St. Germain des Prés & Fontenay, Place de l'Étoile & Gare Montparnasse, and Gare Montparnasse & Bastille; see p. 28) leads towards the S.E. to the (W.) railway-station (p. 34) and the cemetery of that name.

The **Cemetery of Montparnasse,** or *Cimetière du Sud* (Pl. B, 16), the third of the great Parisian burial-grounds, laid out in 1824, is uninteresting compared with the cemetery of Père Lachaise, and even that of Montmartre. The entrance is in the Boulevard Montrouge (Pl. blue, 6).

The cemetery is of moderate extent, and is divided by walks into large oblong plots, so that the visitor will easily find his way. The following Monuments are among the most interesting.

In the main avenue, a cross in the foremost row marks the grave (the last but one) of *Sœur Rosalie Rendu*, who was presented with the cross of the Legion of Honour in recognition of her devoted labours in the Crimea. — At the beginning of the Avenue du Nord, to the right, *Pierre Larousse* (d. 1875), author of the 'Dictionaire Universel du 19ième siècle', a handsome monument with bronze bust. — In the main walk, at the corner to the left, *Léontine Spiegel*, with a beautiful figure of the deceased in white marble.

Farther on in the main walk, before the Rond Point is reached, is a cross which marks the grave of *Henri Grégoire* (d. 1835), deputy to the States-General, one of the first of the clergy who swore fidelity to the new constitution in 1790, afterwards Bishop of Blois, member of the Council of Five Hundred in 1795. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut (p. 255), of which he was a member, and on his death the Archbishop of Paris refused his remains Christian burial, as he had declined to retract his oath.

In the Avenue de l'Ouest, the westernmost of the walks running from N. to S.: *Count Dumont d'Urville*, a distinguished admiral, who, after having made several voyages round the world, perished with his wife and only son in an accident on the Versailles railway in 1842 (p. 277); a grotesque coloured monument, with scenes from the voyages of the deceased.

To the right of the Rond Point: *Deseine* (d. 1832), sculptor; *Orfila* (d. 1853), the physician, with his medallion. — Farther back, *Boyer* (d. 1833), surgeon, with bust. Then, *Guillemot* (d. 1831), historical painter.

Flanking the Rond Point: *Houdon* (d. 1828), sculptor, and *R. Rochette* (d. 1854), antiquary, both with medallions in bronze by David; *Duchesse de Gesvres*, née *du Guesclin*, the last member of that illustrious family; also the monument of the last of the *Cassini* (d. 1832).

In the transverse walk to the right of the Rond Point, *Henri de Mylius* (d. 1866), a general, who entered the army in 1800; a large monument with a bust in bronze. *Billaut* (d. 1863), a great parliamentary speaker, a senator, and minister. *Ottavi* (d. 1841), '*orateur, parent de Napoléon*'; a monument with a bust.

In the Avenue de l'Est (the easternmost): *Boulay de la Meurthe* (d. 1840), member of the Council of Five Hundred, president of the legislative section of the Conseil d'Etat and minister under Napoleon I.; with a bust by David. Adjacent, *Boulay* (d. 1858), son of the last, deputy, vice-president of the republic in 1849, president of the Conseil d'Etat, and senator. Also, *P. Ch. Auguier* (d. 1873), the anatomist, a monument in granite. — In the Petite Avenue de l'Est, the first walk parallel with the last, *Edgar Quinet* (d. 1875), with the inscription, '*Vivre, mourir pour revivre*'.

Farther on, at the corner of another cross-path, a rock with a medallion, marking the grave of *Aug. Dornès*, '*représentant du peuple*', who was killed by the insurgents in June, 1848.

At the extremity of the Avenue de l'Est, to the right, *Famille Collard-Bigé*, a handsome Renaissance temple with the sitting statue of Mme. Collard (d. 1871), the artist, in marble by Franceschi.

In the Avenue du Nord: *Jacques Lisfranc* (d. 1847), a military surgeon and professor; with a bust above, and reliefs on the sides representing the deceased at the battle of Leipsic, and lecturing to numerous students.

The **Parc de Montsouris** (Pl. B, 21), the completion of which was long delayed owing to the political events of 1870-71, affords an attractive public promenade for the S. side of the town, like the Buttes Chaumont for the N.E. side. The park, which is about 40 acres in area, adjoins the fortifications, and lies exactly to the S. of the Observatory. The entrance is at the corner of the Avenue Reille and the Rue Gazan.

On the highest ground in the park stands the *Bardo*, or palace of the Bey of Tunis, a picturesque Moorish edifice with four domes, which was erected at the Exhibition of 1867 and has been rebuilt here. It is now used as an observatory and meteorological station (not shown to the public). The bridge crossing the railway which intersects the park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Pantheon) and the valley of the Bièvre.

On the N. side of the park is a lunatic asylum *(Asile Clinique d'Aliénés)*, built under the superintendence of Girard de Caileux in 1863-66 (500 beds). To the E. is the station Glacière-Gentilly on the Chemin de Fer de Ceinture (p. 32). Immediately to the S. is a barrack.

To the W. lies the large *Réservoir de la Vanne*, with sides built of solid stone, 10 ft. thick, and capable of holding eleven million cubic feet of water. One-third of the quantity is supplied daily by a conduit, 7 ft. in diameter and about 108 M. in length, which brings to Paris the water of the Vanne, a stream rising in Champagne, about 9 M. from Troyes. Two similar reservoirs have recently been constructed at Ménilmontant and Belleville.

35. Catacombs. Drainage.

The CATACOMBS are now accessible twice monthly, usually on the 1st and 3rd Saturdays of the month. Permission to visit them is obtained by addressing an application to the *Préfet de la Seine*, at the Luxembourg, containing the names and addresses of each of the intending visitors.

The SEWERS are usually shown in summer once weekly (Wednesdays). Application must also be made to the *Préfet de la Seine*.

Having completed our necessarily imperfect description of Paris above ground, we must now devote a few words to subterranean Paris, its catacombs, and its vast and skilfully constructed sewers.

The **Catacombs** on the left bank of the Seine were formerly quarries, worked as far back as the Roman period, yielding a soft kind of limestone which hardens on exposure to the air. There are still several similar quarries in the environs, which have yielded the stone of which a great part of modern Paris is built. These subterranean galleries, which extend under a great part of Paris, have about seventy entrances in different suburbs. The principal descents to them are in the Rue de la Tombe-Issoire and in the plain of Montsouris.

Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1784 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State ordered the removal of the bodies from the Cemetery of the Innocents, and others, which were closed at that period, to these subterranean quarries. In 1786 the quarries were accordingly converted into

a vast charnel-house, and called *Catacombs*. During the Revolution and the Reign of Terror, immense numbers of bodies and bones brought from various quarters were thrown in confused masses into these cavities; but in 1810 a regular system was organised for the more seemly disposition of these remains, and the preservation of their resting-place. New pillars have since been erected to support the roof, excavations made to admit more air, and channels dug to carry off the water. The galleries and different compartments are completely lined with human bones and skulls, carefully arranged. Several chapels have even been constructed entirely of the same materials.

Drainage. Still more interesting than the Catacombs is the vast network of sewers *(Egouts)* by which Paris is undermined, and which are so admirably constructed and well ventilated that parties, including even ladies, are frequently formed to explore them. (The usual route is from the Place du Châtelet to the Place de la Madeleine.)

This system of drainage has been so beneficial to the public health that the annual death-rate, which was 36 per 1000 under Louis XVI., has been reduced to about 25 per 1000, the unusually unhealthy period following the recent war, and deaths from violence, being of course left out of view. If these statistics be correct, Paris is healthier than most of the large towns in Great Britain, and is the healthiest capital on the continent, as indeed one would expect from the fact, that, with the exception perhaps of Hamburg, it is the only continental city provided with a complete system of underground drainage. The inhabitants are strictly forbidden to pollute the public streets or gutters with dirty water, proper channels connected with the sewers being provided for the surface as well as other drainage, and conducting it to a long tunnel which falls into the Seine below the bridge of Asnières (p. 275).

The total length of the principal sewers of Paris is now about 500 M., most of them having been constructed under the direction of M. *Belgrand* since 1852. The basin in which the city lies isdivided into four parts by two large sewers at right angles with the Seine, called *Egouts Collecteurs*, and running under the Boulevard de Sébastopol and Boulevard St. Michel respectively. These, which flow, not into the river, but into channels parallel with it, are augmented by about 15 tributaries, which in their turn receive the contents of numerous smaller drains. The 'collecteurs' parallel with the river are four in number. Two of these, each about $2^1/_2$ M. in length, start from the Place de la Bastille and terminate under the Place de la Concorde, one of them following the direction of the quays, while the other runs under the Rue St. Antoine and the Rue de Rivoli. The two others, which are on the left bank, one of them 4 M., the other $1^1/_3$ M. in length, extend from the Pont d'Austerlitz to the Pont d'Iéna, and from the Entrepôt des Vins under the Bou-

levard St. Germain to the quay, near the Place de la Concorde. These channels are all of such ample dimensions as to carry off with ease the surface water from the whole city after the heaviest rains, the smaller being 7 ft. high and nearly 4 ft. wide, the larger 16 ft. by 18 ft.

The sewers are all constructed of solid masonry, and lined with waterproof cement. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and above one or both of which is a conduit for pure water. All the galleries communicate with the streets by numerous iron ladders, and each is furnished with its distinctive mark and the name of the street above.

All the 'collecteurs' empty themselves into a '*Collecteur Général*' in the Place de la Concorde. Those of the left bank, which are particularly dirty on account of the refuse from tanners', curriers', and dyers' premises thrown into them, are united at a point a little above the Pont de la Concorde, from which they are carried below the bed of the Seine by a huge iron pipe, 220 yds. in length, and in the inside upwards of 3 ft. in diameter, and are thus discharged into the 'collecteur général'. This last, which falls into the Seine at Asnières, is nearly $3\frac{1}{2}$ M. in length, and carries off 333,000 cubic ft. of water per hour, but is capable of passing at least double the quantity.

The cleaning of the larger sewers, in which there is a channel flanked by ledges, is effected by a very ingenious system. In the 'grand collecteur' there are four boats of the same width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel. Each boat, having been placed at its assigned starting-point, has its slide adjusted, and is then propelled downwards by the force of the stream, scraping clean the bottom and sides of the sewer as it advances. In the 'grand collecteur' this process occupies sixteen days. In the smaller sewers, where the current is not strong enough to be available in this way, the boats are replaced by small waggons running on rails at the bottom of the channel, and propelled by the workmen walking along the pathways at the sides.

PARIS
et ses
ENVIRONS.
Échelle 1:200.000
Kilomètres
Pontoise
Beaumont
Mantes
Chartres
Dreux
Limours
Forêt de Maisons sur Seine
Le Mesnil
Montrouville
ARGENTEUIL
Franconville
La Frette
Cormeilles en Parisis
Sannois
Soisy
Enghien
St Gratien
Ermont
Eaubonne
Eaubonne
Eaubonne

Embarcadères et Stations du Chemin de Fer à Paris.
Embarcadères: 1. Chem. d. F. de l'Ouest. 2. Chem. d. F. du Nord. 3. Chem. d. F. de Strasbourg. 4. Chem. d. F. de Vincennes. 5. Chem. d. F. de Lyon. 6. Chem. d. F. d'Orléans. 7. Chem. d. F. d' Orsay. 8. Chem. d. F. d. 1' Ouest.
Stations: 9. Batignolles Autueil. 10. Courcelles Levallois. 11. Neuilly 1re Zaillet. 12. Avenue du Bois de Boulogne. 13. Passy. 14. Autueil. 15. Point du Jour. 16. Grenelle. 17. Vaugirard. Issy. 18. Ouest Ceinture. 19. Montrouge. 20. Sceaux Ceinture. 21. Ligne de ceinture Gentilly. 22. Maison Blanche. 23. Orléans ceinture. 24. La Rapée Bercy. 25. Bel-Air. 26. Av. de Vincennes. 27. Charenton. 28. Ménilmontant. 29. Belleville Villette. 30. 1re de Flandre. 31. La Chapelle. 32. St. Denis. 33. Av. St. Ouen. 34. Av. de Clichy. 35. Courcelles Ceinture.
Creil, Compiègne
Soissons
Ch. Thiery
Coulommiers
Nogent s. M.
Chartres, Etampes
Corbeil
Melun
Brie
Wagner & Debes. Leipzig
Armouville
Gonesse
Garges
Bonneuil
Pierrefitte
Stains
Dugny
le Blanc Mesnil
le Bourget
la Courneuve
Aulnay les Bondy
Sevran
Villepinte
Tremblay
Vaujours
Livry
Drancy
Pont de Crecy
Petit Drancy
Grand Pont
Fort d'Aubervilliers
Aubervilliers
Pantin
Bobigny
Bondy
Forêt de Bondy
Noisy le Sec
Montfermeil
Clichy
Courtry
Pre St. Gervais
Romainville
Rosny
Villemomble
Gagny
Chelles
Bondy
Bagnolet
Montreuil
Fontenay
Vincennes
Neuilly sur Marne
Gournay
Noisy le Grand
Champs
Maule
Nogent sur Marne
Brie sur Marne
Villiers sur Marne
Malnoue
Charenton le Pont
Carrières
Ivry
Alfort
Maisons Alfort
Creteil
Champigny sur Marne
Cannetille
Combault
Chennevières sur Marne
Ormesson
la Queue en Brie
Pommeuil
Vitry sur Seine
Choisy le Roi
Bonneuil sur Marne
Noiseau
Sucy en Brie
Thiais
Valenton
Bois Notre Dame
Orly
Boissy St. Léger
Villeneuve le Roi
Limeil
Marolles en Brie
Santeny
Ablon sur Seine
Villeneuve St. Georges
Villecresnes

Wagner & Debes, Leipzig.

ENVIRONS OF PARIS.

36. From Paris to Versailles.

Versailles is situated to the S.W. of Paris, with which it is connected by two railways, and a high road running between them. By the railway on the Rive Droite, or right bank of the Seine, the distance is 14½ M., by that on the Rive Gauche, or left bank, 11¼ M., and by the road about 10 M. As a large part of the gallery at Versailles, and that the most interesting, is at present inaccessible, the excursion to Versailles may be combined as follows with visits to St. Cloud and Sèvres. We proceed by an early train (Rive Droite, Gare St. Lazare) or by the Tramway Louvre & Versailles to *St. Cloud* (p. 297); hence we traverse the park obliquely to *Sèvres* (p. 299), where we take a train of the Rive Gauche for *Versailles*. — Or we may travel from Paris by the Rive Gauche line (Gare Montparnasse; p. 34) to *Sèvres* (stat. Bellevue), drive to Versailles, and return by the railway of the Rive Droite to Ville d'Avray. Here we alight, traverse the park of St. Cloud, and continue to the Pont de Boulogne, whence we may return to Paris either by steamboat or tramway car. The railway of the Rive Droite also has a station above St. Cloud.

Rive Droite (Gare St. Lazare, Pl. R, 18; booking-office and platform of departure in the left wing).

Trains start from Paris every hour from 7.30 a.m. till 12.30 a.m., and from Versailles every hour from 7 a.m. till 11 p.m., after which another train leaves at 11.30 p.m. On week-days during the sitting of the National Assembly trains run in both directions every ½ hr., between 12 and 2 every ¼ hr. There are also several additional trains, particularly on Sundays and holidays (see *Indicateur*). The journey occupies 49 minutes. Fares 1 fr. 65, 1 fr. 35 c.; on Sundays and holidays, when the fountains play, 2 fr. 20, and 1 fr. 65 c.; return-tickets, on which there is no reduction, are available for the *Rive Gauche* (p. 276). The through-trains stop at St. Cloud and Sèvres-Ville d'Avray only.

After passing through a tunnel under the Place de l'Europe and another under the ramparts, the train crosses the Seine between the stations of *Clichy* and (3¾ M.) *Asnières*. The latter is a pretty village on the left bank of the Seine, and a favourite resort in summer, but its prosperity has declined since the war. Concerts, balls, and regattas occasionally take place here. The lines to Argenteuil, St. Germain (p. 299), and Rouen diverge here to the right, and the Versailles line describes a wide curve to the left.

5 M. *Courbevoie*. The long building to the left of the station is a barrack erected by Louis XV. for his Swiss Guard, and was also occupied by the guards under the first and second empires.

6¼ M. *Puteaux*. The line traverses high ground, affording an extensive view of Paris, the Bois de Boulogne, and the valley of the Seine.

7½ M. *Suresnes*. The train skirts the base of *Mont Valérien* (p. 167), which is crowned by the most important of the defensive forts around Paris, 650 ft. above the Seine. The summit was formerly occupied by *Le Calvaire*, a monastery erected in the reign of Louis XIII., and a favourite resort of pilgrims. Napoleon I. caused the building to be demolished and an establishment for the education of daughters of members of the Legion of Honour to be erected on the site. Under the Restoration the hill came into the possession of the *Pères de la Foi*, and was again frequented by pilgrims. The monks were dispersed by the Revolution of July, and a few years later the fortress was constructed. In 1870-71 Mont Valérien played a prominent part in both the sieges of Paris. On the final re-establishment of peace on 28th May, 1871, the fort was little more than a heap of ruins.

9½ M. *Montretout* (p. 298) and *St. Cloud* (p. 297). The train passes through a short tunnel, traverses part of the park of St. Cloud, and then enters a second tunnel. To the right of the line lies the pleasant village of —

10½ M. *Ville d'Avray*, the station for *Sèvres* (p. 299). — 13 M. *Viroflay*. To the left, farther on, is seen the viaduct which crosses the high road and unites the lines of the right and left banks.

14½ M. *Versailles*.

Rive Gauche (Gare Montparnasse; Pl. B, 16).

Trains from Paris at 6.35 a.m. and every hour from 7.5 a.m. till 11.5 p.m., and another at 12.40 a.m.; from Versailles every hour from 6.35 a.m. till 10.35 p.m. and one more at 11.25 p.m. The journey occupies 40 minutes. Special trains on week-days during the sitting of the Assembly: from Paris at 6.15 a.m., and 12.25 and 1.30 p.m.; from Versailles at 10.25 a.m., and 1.5, 2.5, and 11.25 p.m. Also several additional trains on holidays as on the other line. Fares the same as by the Rive Droite; return-tickets available for either line. The finest views on the way to Versailles are to the right.

This line crosses and corresponds with the Chemin de Fer de Ceinture at the *Ouest-Ceinture* station (p. 32). It then passes near the villages of *Vanves*, which possesses a 'Lycée', and *Issy*, with the *Hospice des Ménages* and the *Hospice Devillas* for the reception of the aged poor. On the left and right of the line formerly rose the forts of Vanves and Issy, both of which were almost entirely destroyed during the sieges of 1870-71, and are now razed.

3¾ M. *Clamart* is the station for *Vanves*, *Issy*, and *Châtillon*. All these villages suffered severely in 1870-71. The line skirts the hills above the Seine, affording a fine view of Paris and the course of the river, particularly before Meudon is reached.

5 M. *Meudon*. The château, once occupied by the Empress Marie Louise and the King of Rome, and afterwards by Prince Napoleon, was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. The terrace below it was used by the Prussians for the construction

ASNIÈRES
ET LE
MONT-VALÉRIEN.
Echelle de 1:75.000.
0 1 2
Kilomètres
Houilles
Station
Bezons
Colombes
Bois de Colombes
Carrières
St Denis
Charlebourg
ASNIÈRES
COURBEVOIE
Manufacture
Station
Abattoir
Chatou
Nanterre
Rueil
Fort du
MONT-VALÉRIEN
la Malmaison
Suresnes
Puteaux
Bois de Boulogne
Le Vallois-Perret
Clichy
Seine
Geograph. Anstalt von
Wagner & Debes, Leipzig

of extensive and formidable earthworks, from which the most persistent cannonade from Issy and the other forts failed to dislodge them. A powerful battery of 20 guns planted here completely commanded Boulogne, Billancourt, Le Point-du-Jour, Auteuil, Grenelle, Vaugirard, and Issy. During the second siege the insurgents, aware of the importance of the position, endeavoured to capture it, but were driven back by the government troops. The wood of Meudon affords charming walks.

5½ M. *Bellevue* is beautifully situated on the slope of the hills of Meudon. To the right of the station is a small Gothic chapel dedicated to *Notre Dame des Flammes*. It commemorates a frightful railway catastrophe on 8th May, 1842. The train had caught fire, and upwards of 200 persons perished.

6¼ M. *Sèvres* (p. 299). Fine view of the banks of the Seine and the park of St. Cloud (p. 298) to the right.

8 M. *Chaville*. — 8¾ M. *Viroflay*.

11¼ M. *Versailles*.

Tramway. The cars start from the Quai du Louvre, and follow the high road from Paris to Versailles by Sèvres.

Cars run every hour from 8 a.m. till dusk; fare 1 fr., Sundays and holidays 1 fr. 25 c.; to Sèvres in 80 min., to Versailles in 1¾ hr. Another set of cars plies on the same line as far as Sèvres (50 c. and 75 c.). It is proposed that a car of one or other of these services should in future start from Paris every 10 min., and the fares are to be reduced.

The high-road is always the scene of busy traffic, and the drive is interesting. For some distance the road skirts the Seine, passing the bridges at the W. end of the city, and leading under the new Trocadéro bridge, which crosses the Quai de Billy from the Pont d'Iéna to the Trocadéro Palace. It then passes the almost unbroken rows of houses belonging to the suburbs of *Passy* and *Auteuil*, which are much frequented by the Parisians in summer, and were once favourite resorts of Boileau, Lafontaine, Racine, and Molière. The road now crosses the fortifications (the road to St. Cloud diverges to the right), crosses the Seine, and reaches *Sèvres*. The drive from Sèvres to Versailles occupies 25 min. more; the road passes under the railway viaduct, and soon reaches the *Avenue de Paris*.

Versailles.

Arrival. The *Station of the Rive Droite Line* is nearly 1 M. distant from the palace; omnibus 30 c.; cabs (fares as in Paris; p. 24) may be procured at the office in the adjacent Rue du Plessis 25, or at the Rue de la Pompe 45 and Rue de l'Orangerie 60. The *Station of the Rive Gauche Line* is about ½ M. from the palace. The tramways extend to the palace, and may be used for passing from one station to the other.

Hotels. Hôtel des Réservoirs, Rue des Réservoirs 9, with a good restaurant much frequented by members of the Assembly; Hôtel de France, Rue Colbert 5, to the right of the Place d'Armes on the way to the palace; Hôtel du Sabot d'Or, Rue du Plessis 23, near the market with restaurant.

Restaurants. *Gervais*, Rue Du Plessis 23, near the Rive Droite station; *du Globe*, or *Lourdaut*, at the same station; *de Londres*, Rue Col-

bert 7, adjoining the Hôtel de France; *du Coing d'Or*, at the Rive Gauche station, Avenue de Sceaux; *Hôtel de la Chasse et d'Elbeuf*, Avenue de Sceaux 8; *Rocher de Cancale*, Rue Colbert 8, near the palace (déj. 2, D. 2½-3 fr.); *de Bourgogne*, Rue Colbert 11, Place d'Armes (déj. 2½, D. 3 fr.); the last two are restaurants 'à prix fixe'.

Cafés. *Duriaux*, Rue de la Pompe 44; *de la Comédie*, in the park, near the Bassin du Dragon, also entered from the Rue des Reservoirs.

Versailles, the capital of the Seine-et-Oise department, is indebted for its origin to Louis XIV. During the first years of his reign that monarch, like his predecessors, had resided at St. Germain in summer, but is said to have conceived a dislike to it as it commanded a view of the tower of St. Denis (p. 303), the royal burying-place.

The site of Versailles is hardly favourable for a town, and still less so for a park, as the water for its ornamental ponds had to be conveyed to it from a great distance at a vast expense. The town was called by Voltaire '*l'abîme des dépenses*', its palace and park having cost the treasury of Louis XIV. the enormous sum of 1000 million fr., while its annual maintenance also involved heavy expenditure. The accounts handed down to us regarding the erection of this sumptuous palace and the laying out of its grounds almost border on the fabulous. Thus no fewer than 36,000 men and 6000 horses are said to have been employed at one time in forming the terraces of the garden, levelling the park, and constructing a road to it from Paris and an aqueduct from Maintenon, a distance of 31 M. from Versailles. This aqueduct was intended to bring the water of the Eure to Versailles, but was discontinued owing to the great mortality among the soldiers employed; and the breaking out of the war in 1688 prevented the resumption of the works. The waterworks of Marly (p. 303) were afterwards constructed, and a farther supply of water obtained from the ponds on the plateau between Versailles and Rambouillet.

After the year 1682 Versailles became the permanent headquarters of the court, and is therefore intimately associated with the history of that period. It witnessed the zenith and the decadence of the prosperity of Louis XIV., and under his successor the magnificent palace of the 'grand monarque' became the scene of the disreputable Pompadour and Du Barry domination. It was at the meeting of the Estates held here in 1789 that the 'Tiers Etat' took the memorable step, — the first on the way to the Revolution, — of forming itself into a separate body, the Assemblée Nationale. A few months later the unfortunate Louis XVI. saw the palace of Versailles sacked by a Parisian mob, which included many thousands of women ('les dames de la halle'), and since that period it has remained uninhabited. During the Revolution it narrowly escaped being sold. Napoleon neglected it owing to the great expense which its restoration would have entailed, and the Bourbons on their restoratior merely prevented it from falling to decay and erected the pavilion on the S. side. Louis Philippe at length

Porte de Maintenon
Allée de la reine
Allée des Rendez
Allée de la Reine
Grand Etoile
Petite Etoile
GRAND
PETIT
Parterre
Orangerie
TRIANON
Château
Allée de Fontenay
Etoile Royale
Allée de Maintenon
Rivière de Bièvre
Grand Canal
Allée de la Reine
Allée de la Pièce d'eau des Suisses
Allée de la Pièce d'eau des Cent Marches
Allée de la Pièce d'eau des Dames
Allée de la Pièce d'eau des Ecrevisses
Allée de la Pièce d'eau des Marmousets
Allée de la Pièce d'eau des Matelots

le Pt. Chesnay
Parc
de
Clagny
Glatigny Chau.
Etoile du Pondéroux
Chemin de Fer Rive droite
Boulevard de la Reine
Lycée
Collège
Avenue de Picardie
Avenue de St. Cloud
Place d'Armes
Caser. Noirs
Butte Montbauron
Avenue de Paris
Avenue de Sceaux
Suisses
Gare des Chantiers
Porte de Buc
Wagner & Debes, Leipzig

restored the building, and converted part of it into an historical picture gallery.

From 19th Sept. 1870 to 6th March 1871 the palace was the head-quarters of the King of Prussia, and a great part of the edifice was then used as a military hospital, the pictures having been carefully covered to protect them from injury. An impressive scene took place here on 18th Jan., 1871, when the Prussian monarch, with the unanimous consent of the German states, was saluted as Emperor of Germany. To describe minutely all the events which occurred at Versailles during the above period would be to write a history of the Franco-Prussian war. The house No. 1, Boulevard du Roi, was the scene of the negociations between Prince Bismarck and Jules Favre on 23rd-24th Jan. and 26th-28th Jan., which decided the terms for the capitulation of Paris and the preliminaries of peace. Since the departure of the German troops (12th Mar., 1871), Versailles has continued to be the seat of government, and it was from here that Marshal Mac Mahon directed the struggle against the fierce outbreak of the Commune.

The town itself (62,000 inhab.) contains little to interest travellers. The great attractions are the palace and its picture-gallery.

On the way from the station of the Rive Droite to the palace, we pass on the right (comp. Plan) a *Statue of General Hoche*, 'né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée', by Lemaire. Near it is the *Church of Notre Dame*, erected by Mansart in 1684, containing in the second chapel to the left the monument of the *Comte de Vergennes* (d. 1787), minister of Louis XVI.

To the S.W. of the palace is the *Jeu de Paume*, or tennis-court, in which the members of the Third Estate met in June 1789 (see above), after they had found the assembly-room closed against them, and where, on the motion of the deputy Mounier, they took a solemn oath, 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la constitution du royaume soit établie et affermie sur des fondements solides'. — The hall now contains a few marble statues, brought from the palace.

The high-road from Paris, or *Avenue de Paris*, unites with the two other chief streets of Versailles in the spacious *Place d'Armes*.

The ***Palace** of Versailles presents a less imposing appearance when approached from the Place d'Armes than when seen from the garden, the façade towards which is no less than $^1/_4$ M. in length. The building dates from several different periods, and its style lacks uniformity. The central part is the original château of Louis XIII., built of brick and stone, and the wings were added by *J. H. Mansart* (d. 1708) under Louis XIV. On the right rises the chapel with its pointed roof; adjoining it is a pavilion erected by Louis XV.; and to the left of the court is a corresponding pavilion added by Louis XVIII. Other buildings of considerable size situated on

each side are concealed by those of the first court which Louis XIV. intended for his ministers. Those to the right of the chapel include the *Theatre*, constructed in the reign of Louis XV., which was used from 1871 to the end of 1875 for the meetings of the Assemblée Nationale, and is now the *Salle du Sénat* (public entrance in the Rue des Réservoirs). The left wing, looking towards the Rue de la Bibliothèque, or de la Surintendance, is used as the *Chambre des Députés*.

The public are admitted to five different courts — the first great court, or Cour d'Honneur; the Cour Royale, between the pavilions; the Cour de Marbre, in front of the central building; the Cour de la Chapelle, between the pavilion on the right and the chapel; and lastly the Cour des Princes, on the other side of the pavilion on the left. The gardens are entered through the last two courts.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV. over Austria (the eagle) and Spain (the lion). Around the court are placed two rows of *Statues* over life-size, sixteen in number, some of which stood on the Pont de la Concorde in Paris down to 1837. On the *right:* Bayard (d. 1524), the 'chevalier sans peur et sans reproche'; Colbert (d. 1683), the able finance minister of Louis XIV.; Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal Turenne (d. 1675). On the *left:* Bertrand Duguesclin (d. 1380), Connétable of France; Sully (d. 1641), the celebrated minister of Henri IV.; Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1788); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV.

In the centre of the court stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier* (d. 1834), the figure by *Petitot* (d. 1862). The pavilions bear the inscription, '*A toutes les gloires de la France.*'

The ***Musée Historique,** founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace, is an unrivalled collection of its kind. In 1832 these rooms were entirely refitted, and adorned with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The foundation of the museum is said to have cost 15 million fr., the greater part of which was paid out of the royal coffers. The subsequent governments have left the original arrangements of the museum undisturbed, and have greatly enriched and extended it. The historical object of the foundation of the gallery having always been predominant, numerous works have necessarily been received without

much regard to their artistic merit. The critical eye will therefore detect very inferior productions intermingled with the efforts of transcendant genius. Many of the rooms, including some of the most important, are unfortunately at present closed to the public, having been used since the war as public offices of various kinds.

Each picture being furnished with the name of the artist and of the subject, the visitor may dispense with a catalogue. Those who wish to be provided with one will be supplied in the entrance hall of the palace. Visitors are cautioned against buying the old or imperfect catalogues sold by hawkers in the Place d'Armes.

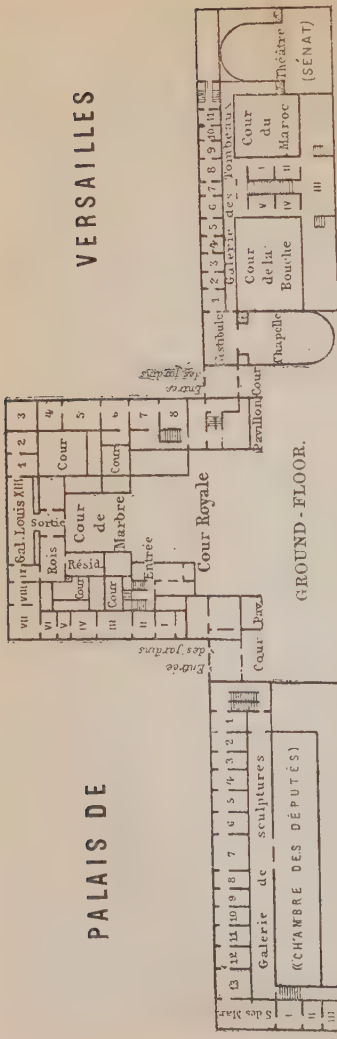
The *Entrance* to the Musée (open daily, except Mondays, 12-4) is at present from the Cour Royale, to the left. Umbrellas, etc. are left in the custody of an attendant (10 c.). The greater part of the ground-floor and several rooms on the first floor are at present closed to the public. We shall, however, afterwards mention them in the order formerly prescribed (p. 288).

The vestibule which at present forms the public entrance contains busts of celebrated men of the 17th and 18th centuries.

S. Wing and Central Part of Building.

First Floor. Ascending the great staircase, or 'Escalier de Marbre' (Pl. A), we turn to the right into a vestibule, and then on the left we enter the Appartements de Louis XIV., or *Les Petits Appartements*. Our visit begins with the Salle des Gardes (Pl. 1), a large square saloon, and we next enter the First Antechamber (Pl. 2), both these rooms being adorned with battles of Louis XIV. by *Van der Meulen* and his pupil *J. B. Martin*. — We now enter the Second Antechamber (Pl. 3), the *Salle de l'Œil de Bœuf*, so called from its oval window, where the courtiers used to await the '*lever*' of the king, and celebrated as the scene of numerous intrigues. A small staircase descends from this room to the ground-floor (p. 288). Adjacent is the Bedchamber of Louis XIV. (Pl. 4), the furniture of which is nearly in the same condition as it was at that period. From the balcony of this apartment, on 1st Sept., 1715, the first chamberlain publicly announced the death of Louis XIV. by exclaiming '*Le roi est mort!*', at the same time breaking his wand of office; then taking another, he exclaimed, '*Vive le Roi!*' — The next room is the Salle du Conseil (Pl. 5), containing a time-piece with very ingenious mechanism, constructed in 1706.

The *Galerie des Glaces, or *de Louis XIV.*, which we next visit, is a superb hall, 80 yds. in length, 11½ yds. in width, and 41 ft. in height, commanding a beautiful view of the garden and its ornamental sheets of water from the seventeen large arched windows, opposite which are as many mirrors in gilded niches. The ceiling is adorned with paintings by *Lebrun* relating to the reign of Louis XIV. King William of Prussia was proclaimed Emperor of



GROUND FLOOR.

N. Wing.

1-11. *Première Galerie de l'Histoire de France.*

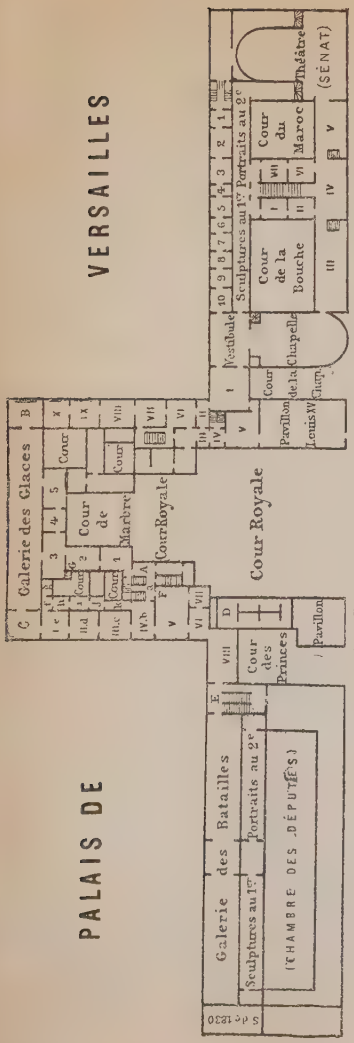
I.-V. *Salles des Croisades.*

Main Edifice.

I.-IX. 1-8. *Salles des Amiraux, Connétables, et Maréchaux de France.*

S. Wing.

1-13. *Galerie de l'Empire.*



First Floor.

N. Wing.

I-VII. *Galerie de Constantine.*

1-10. *Seconde Galerie de l'Histoire de France.*

Main Edifice.

A. *Escalier de Marbre.*

1-5. *Appartements de Louis XIV.*

B. *Salon de la Guerre.*

C. *Salon de la Paix.*

I.-VIII. (S. side) *Appartements de la Reine.*

D. *Aquarelles de 1796 à 1814.*

E. *Grand Escalier.*

Second Floor.

N. Wing.

1-10. *Portraits.*

Main Edifice.

I-IV., VI-X. *Salons de l'Abondance, de Vénus, de Diane, de Mars, de Mercure, d'Apollon,* etc.

V. *Salle des Etats généraux.*

a-k. *Portraits.*

Germany in this hall in 1871. This gallery has a room at each end, also facing the garden. The room on our right as we face the windows of the gallery, is called the *Salon de la Guerre* (Pl. B) from the subjects of its ceiling painting; that on the left, at the other end of the gallery, is the *Salon de la Paix* (Pl. C).

The Salon de la Guerre communicates with the five chambers of Louis XIV., known as the *Salons d'Apollon, de Mercure, de Mars, de Diane*, and *de Venus* (Pl. X–VI), and adorned with paintings of the Dutch wars of that monarch, by *Van der Meulen* (d. 1690).

The Salon de la Paix leads to the S. wing of the palace, which may also be entered from the rooms of Louis XIV.

This wing contains the Appartements de la Reine, adorned with large pictures. The first two of these rooms were successively the bedroom and drawing-room of Maria Theresa, Maria Leszczinski, and Marie Antoinette.

3rd Room, Antechamber of the queen, or *Salon du Grand Couvert:* **Gérard* (1834), The Duke of Anjou proclaimed King of Spain as Philip V., 16th Nov. 1700.

4th Room, *Salle des Gardes de la Reine*, richly decorated, containing a series of busts and a statue of Louis XV.

5th Room, *Salle du Sacre de Napoléon I.*, containing three very large pictures: **David* (1808), Coronation of Napoleon and Josephine at Notre Dame, 2nd Dec., 1804. **David* (1810), Napoleon distributing the Eagles to the army. **Gros* (1806), Battle of Aboukir, 1799. In the centre of the room, Last Moments of Napoleon I., by *Vela*, a sitting figure of white marble. We now pass through the door to the right, and enter the —

6th Room. Campaigns of 1792, 1793: *Lami* (1836), Battles of Hondschoten and Watignies.

7th Room to the left (1793, 1794): **Bellangé* (1836), Battle of Fleurus, the French under Marshal Jourdan defeating the Austrians under the Prince of Saxe-Coburg.

*8th Room, continuation of 6th (1792): Portraits of celebrated soldiers, represented according to the rank they held in 1792. Above the door: Bonaparte, 'lieutenant-colonel'; Murat, 'sous-lieutenant'; Bernadotte, 'lieutenant'; then Gérard and Marceau, 'volontaires'; Soult and Junot, 'sergents', and many others. Among the large paintings here are two copies from *H. Vernet*, the Cannonade of Valmy, and the Battle of Jemappes, at both of which Louis Philippe distinguished himself (1792); *Cogniet*, Departure of the National Guard to join the army. In the centre of the room is a column in Sèvres porcelain, embellished with paintings, and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise.

[A few steps to the left ascend to the *Salles des Aquarelles des Campagnes de 1796 à 1814* (Pl. D), at present closed. The water-colours here,

executed by French staff-officers, are interesting on account of the subjects alone.]

Quitting the 8th Room, we cross the landing of the *Escalier des Princes* (Pl. E), by which the public are sometimes admitted to the museum, and enter the principal room, called the —

**Galerie des Batailles. This is a magnificent hall, 132 yds. in length, and 14 yds. in width, and is divided into two parts. It contains 33 admirable compositions by modern painters, and busts of 80 celebrated generals who have fallen in battle, their names being inscribed on tablets in the window-recesses.

Left: **Ary Scheffer* (1837), Battle of Tolbiac, near Cologne, 496; **Steuben* (1836), Battle of Poitiers, 732.

Right: ***Horace Vernet*, Battle of Wagram, 1809.

L. *Ary Scheffer* (1836), Submission of the Saxon Duke Wittekind to Charlemagne, 785.

R. *Horace Vernet* (1836), Battle of Friedland, 1807.

L. *Eug. Delacroix* (1841), Capture of Constantinople by the Crusaders, 1204.

R. *Horace Vernet* (1836), Napoleon addressing the Guards before the battle of Jena, 1806.

L. ***Horace Vernet*, Philip Augustus victorious over the Barons at Bouvines, 1214.

R. *Gérard* (1810), Battle of Austerlitz, 1805.

L. *Eug. Delacroix* (1837), Battle of Taillebourg, 1242; *Henri Scheffer* (brother of Ary, 1836), Battle of Cassel in Flanders, 1328.

R. *Philippoteaux*, Battle of Rivoli, 1797.

L. *H. Scheffer*, Joan of Arc relieving Orleans, 1429.

R. *Couder* (1837), Siege of Yorktown in America, under General Rochambeau and Washington, 1781; and Battle of Læffelt, or Lawfeld, near Mastricht, 1747.

L. *Gérard* (1817), Henri IV. entering Paris, 1594.

R. ***Horace Vernet* (1828), Battle of Fontenoy, in which the English were defeated by Marshal Saxe, 1745.

L. *Heim*, Battle of Rocroy, Condé defeats the Spaniards, 1643.

R. *Alaux*, Battle of Denain, Marshal Villars defeats the Imperial troops under Prince Eugene, 1712; *Alaux* (1837), Battle of Villaviciosa, the Duc de Vendôme defeats the Imperial army under Starhemberg, 1710.

[The following *Salle de 1830, which is at present closed, contains five large pictures referring to the 'July Monarchy': —

Larivière. Arrival of the Duke of Orleans at the Place de l'Hôtel de Ville, where he is received by Lafayette, 31st July, 1830.

Gérard, The declaration of the deputies read, and the Duke of Orleans proclaimed 'lieutenant-général du royaume'.

Ary Scheffer, Louis Philippe at the Barrière du Trône, receiving his eldest son the Duc de Chartres, afterwards Duc d'Orléans, at the head of his regiment of hussars, 4th Aug. 1830.

Eugène Devéria. Louis Philippe proclaimed king, and swearing fidelity to the charter, 9th Aug. 1830.

Court, The King distributing flags to the National Guard in the Champ de Mars (p. 268).

On leaving this room, visitors formerly entered a gallery containing sculptures, parallel with the Galerie des Batailles. A staircase at the entrance ascends to the second floor (see below).]

We must now return through the Galerie des Batailles and the rooms beyond it to the Salle du Sacre (Pl. V; p. 284), which we cross obliquely instead of re-entering the Galerie des Glaces by the door opposite. Leaving the saloon by the door in the corner (Pl. F), we regain the Escalier de Marbre (p. 281), and ascend to the second floor by the 'Escalier de la Reine', on the right.

Second Floor. Above the Appartements de la Reine (p. 284) is a series of rooms chiefly containing portraits.

1st Room (Pl. a). Sea-pieces and naval battles, by *Gudin*, *Crépin*, and *Isabey*. — In an adjoining cabinet: *Vignaud*, Death of Le Sueur; *Bergeret*, Honours rendered to Raphael after his death; *Revoil*, Charles V. and Francis I. at Fontainebleau; *Philippoteaux*, Bayard at the bridge of the Garigliano (1503); *Biard*, Battle of Aboukir (1798).

2nd Room (Pl. b). Portraits of members of the Orleans family, several of them by *Winterhalter*, and one by *Ingres*. — We now pass through the door near the window.

3rd Room (Pl. c). *Philippoteaux*, Battle of Montebello; *Charpentier* and *Langlais*, Scenes from the Retreat from Russia; *Bellangé*, Battle of the Mouzaia (1840), and Battle of the Alma.

4th and 5th Rooms (Pl. d, e). Portraits of the Bonaparte family, by *Gros*, *H. Scheffer* (Eugène Beauharnais), *Hébert*, *Gérard*, *Robert-Lefèvre*, *Dubufe*. **David*, Bonaparte, First Consul, crossing the St. Bernard. Statue of Napoleon when at school in Brienne (1784), by *Rochet*.

Next comes a series of cabinets (f-k). 1st Cabinet. Nothing note worthy. — 2nd Cabinet. *R. Lefèvre*, Napoleon I. — 3rd Cabinet. Nothing noteworthy. — 4th Cabinet. *Lami*, Outrage of Fieschi; *Menjaud*, Death of the Duke of Berri (1820). — 5th Cabinet. Portraits of the Chefs de la Vendée: La Tremouille, Cathelineau, Bonchamp, d'Elbée, Charette, Precy, Lescure, Suzannet, Henri and Louis de La Rochejaquelein, Cadoudal, Frotté. — 6th Cabinet. *H. Vernet*, The Duke of Orleans (Louis Philippe) setting out for the Hôtel de Ville (1830); *Biard*, Landscape (the Duke of Orleans crossing the river Muonio in Lapland, 1795).

We now reagain the staircase lobby. Opposite is a door leading, to the right, to a series of rooms, which visitors formerly entered after having seen the Salle de 1830 (p. 285), and which contains a *Gallery of Portraits* of celebrated persons from the 12th cent. downwards.

I. Room. Picture by *Heim*, representing a lecture delivered by Professor Andrieux, with 46 portraits of eminent authors, actors, and actresses.

II. Room. On the right, Madame Campan (d. 1822). On the right, *Paul Delaroche*, *Pope Gregory XVI. (d. 1846); and the

Duke of Angoulême (d. 1844), before the battle of Villaviciosa. Charles X. (d. 1836); the Duchess de Berri with her two children, the Duke of Bordeaux, and the last Duchess of Parma; Halévy (d. 1862); Louis XVIII. (d. 1824); Horace Vernet (d. 1863), etc. — On the left, Pope Pius IX. with several cardinals, by *Galofre*.

III. Room. *Galerie des Portraits de l'Empire et de la Restauration.* On the right, Sultan Selim III. (d. 1808); Feth-Ali-Shah (d. 1834), king of Persia. On the left, Birth of the king of Rome by *Rouget;* Pius VII., and Cardinal Fesch, uncle of Napoleon I. In the centre is a group in marble of Queen Hortense Eugénie of Holland and her son Louis (afterwards Napoleon III.), by *Chartrouse*.

We next enter Room IV., divided into two sections by a partition, situated above the Escalier des Princes (Pl. E), and called the *Salle des Résidences Royales*, from the views of palaces, châteaux, and royal pleasure-grounds which it contains.

*V. Room, **Salle des Anglais.* *Queen Victoria and *Prince Albert (d. 1861), painted in 1842 by Winterhalter; Ernest Augustus, king of Hanover (d. 1851), Pitt, Fox, and others.

IV. Room. On the left, Dukes Charles (d. 1780) and Ferdinand (d. 1797) of Brunswick. To the right, farther on, Washington and other American celebrities. Between the two groups formed by these portraits, Marie Antoinette (d. 1793) by *Mme. Le Brun*. On the same side, Soufflot (d. 1781), architect of the Pantheon. Opposite the first portrait of Washington, on the left, Emp. Joseph II. of Austria (d. 1790); Prince of Coburg (d. 1815), Austrian field-marshal; Klopstock (d. 1803), the German poet; Mme. Roland, guillotined in 1793; Mirabeau (d. 1791); Charlotte Corday, who stabbed the infamous Marat, guillotined in 1793; other personages of the Republic and the First Empire; then, more to the right, Delille, the poet (d. 1813). On the wall of the entrance, Napoleon, First Consul, and his mother Letizia Ramolino (d. 1836).

VII. Room. On the left, Louis XV. (d. 1774); (r.) Frederick Augustus I., King of Poland (d. 1763); to the left of the door, Louis XV.; (r.) Maria Leszcinski (d. 1768).

VIII. Room. Before the second window, Innocent X. (d. 1655) and Boileau (d. 1721). On the left, Maria Theresa of Austriar Queen of France (d. 1683). More to the right, the Chancello, d'Aguesseau (d. 1716). To the left, on the wall of the entrance, Locke (d. 1704); on the right, Newton (d. 1727).

The last room contains portraits of Diana of Poitiers (d. 1566), and several princely personages of the 15th and 16th centuries.

We now return to the staircase, the *Escalier de la Reine*, which descends to the Escalier de Marbre (Pl. A.; p. 281) on the first floor. Here we observe to the right in the vestibule three small rooms containing pictures from the campaigns of 1794, 1795, and 1796. We then pass into the third of Louis XIV.'s rooms (*Œil*

de Bœuf, Pl. 3; p. 281), and reach, by the door in the left corner, a small staircase, which leads to the —

Ground Floor. Here we first enter the Salle des Rois de France, which contains portraits of the sixty-seven monarchs of France from Clovis I. (d. 511) to Napoleon III.

The door in the wall to the right leads to a vestibule with marble columns, containing statues of Fénelon (d. 1715), L'Hôpital (d. 1573), D'Agues eau (d. 1751), and Bossuet (d. 1704). The room in front of us contains representations *(tableaux-plans)* of sieges and conquests of the years 1627-32.

Returning to the vestibule, we pass from it to the right into the Galerie Louis XIII., embellished with statues of Louis XIII. and Anne of Austria, by *Guillain*, and battle-pieces, of which the best are the Battle of Rocroy (1643), by *Schnetz*, and the Surrender of the Citadel of Cambray, by *Mauzaisse*.

As the Salles des Maréchaux, des Connétables and des Amiraux are at present inaccessible, we must now return to the Salle des Rois. Beyond it we enter the —

Salle des Résidences, with views of châteaux and gardens belonging to government. From this room we reach the vestibule where we first entered the palace.

None of the other rooms are now shown to the public, but a fee will generally gain the visitor admittance to some of them, particularly to the *Chapel (best time the forenoon). The chapel, which is at present undergoing repair, is usually open to the public during the celebration of mass on Sundays at 10 a.m. (no fee).

The rooms were formerly shown in the following order;

I., II. Rooms. Admirals and constables.

III., IV. Rooms. Celebrated marshals. Those whose portraits were not procurable, are commemorated by inscriptions.

V. Room. Henri de Montmorency, Duc de Luxembourg (d. 1695).

VI. Room. Nothing noteworthy.

VIII. Room. *Count Rantzau* (d. 1650), by Alaux (1854). This distinguished soldier, who was famed for his bravery, a German by birth, quitted the Swedish service for that of France in 1635, and afterwards commanded the corps of Bernard de Weimar. He was repeatedly wounded in battle, losing an eye, an arm, and a leg. His epitaph (on the frame) in the Abbaye des Bons-Hommes at Passy runs thus —

> 'Il dispersa partout ses membres et sa gloire,
> Tout abattu qu'il fut, il demeura vainqueur.
> Son sang fut en cent lieux le prix de la victoire,
> Et Mars ne lui laissa rien d'entier que le cœur.'

VIII. Room. *Ch. de Cossé Brissac* (d. 1621), by Alaux; *Marshal Schomberg*, properly Schœnburg, a fellow-soldier of Rantzau, born in 1616 at Heidelberg, who served successively in the armies of the Netherlands, France, Brandenburg, and England, and fell at the battle of the Boyne in 1690.

IX. Room. *Vauban* (d. 1707), the celebrated military engineer.

The long Galerie de Louis XIII., facing the garden, comes next (see above).

At the end of this gallery are several other Salles des Maréchaux.

1st Room. *Marshal Saxe* (d. 1750), natural son of Augustus the Strong, king of Saxony, and the beautiful Countess of Königsmark: *Lowendal*

(d. 1750), natural son of Frederick III. of Denmark, successively in the Austrian, Saxon, Russian, and French service; both portraits by *Couder*.

2nd Room. *Charles de Rohan, Prince de Soubise* (d. 1789), who was defeated at Rossbach by Frederick the Great, in 1757.

3rd Room. *Luckner*, guillotined in 1794, a portrait by Couder; *Murat* (d. 1815); *Gérard* (d. 1852).

The three following rooms contain portraits of all the *Marshals of the First Empire*. In the next two are '*Guerriers Célèbres*', not marshals, from Godfrey de Bouillon (d. 1190) to Eugène Beauharnais (d. 1824), viceroy of Italy. Lastly there is a gallery containing '*Bustes d'officiers généraux tués en combattant pour la France*'. — The exit hence was formerly by the Cour de la Chapelle.

The ground-floor of the S. wing of the palace, which is also closed for the present, contains the GALERIES DE L'EMPIRE, consisting of a series of saloons devoted to the campaigns of 1796-1810.

1st Room (1796). In the centre a small statue by *Meusnier*, representing the young *Jos. Agricola Viala*, wounded, and with an axe in his hand. When a number of Royalists were about to march from Avignon against Lyons in 1793, this boy cut the rope of the ferry-boat on the Durance with an axe, and thus retarded their progress. His heroic deed was scarcely accomplished when he was killed by a bullet. The Convention ordered his remains to be interred in the Panthéon.

2nd Room (1797). Battle of Rivoli, by *Lepaulle* (1835), after *C. Vernet* (father of Horace). *Victor Adam* (1830), Battle of Castiglione; (1835) Battle of Neuwied. *Lethière* (1802), Conclusion of peace at Leoben.

3rd Room (1798). **Gros*, Battle of the Pyramids. In the centre: Kleber's Death, a group in marble by *Bougron*.

4th Room (1802, 1803). *Van Brée*, Bonaparte entering Antwerp.

5th Room (1804). *Serangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army.

6th Room (1805). *Victor Adam* (1835), Capitulation of an Austrian cavalry brigade at Nœrdlingen.

7th Room. *Salle des Pas Perdus* of the *Chambre des Députés*, formerly containing busts of members of the imperial family.

8th Room (1805). **Debret* (1806), 'Napoléon rend honneur au courage malheureux', the words used by the emperor in saluting a waggon containing wounded Austrians in Italy.

9th Room (1805). *Gros* (1812), Interview of Napoleon with the Emperor Francis I. of Austria during the bivouac on the day after the battle of Austerlitz. 3rd Dec., 1805. 'Je vous reçois dans le seul palais que j'habite depuis deux mois', were the words with which Napoleon addressed Francis. 'Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire', was the reply.

10th Room (1806, 1807). *Meynier* (1810), The French army entering Berlin, 27th Oct., 1806. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin.

11th Room (1807). *Gosse* (1810), Interview of Napoleon with the King and Queen of Prussia, at Tilsit.

12th Room (1808). *Regnault* (1810), Marriage of Prince Jerome with the Princess Frederica of Wurtemberg.

13th Room (1809, 1810). *Debret* (1810). Napoleon addressing his German troops before the battle of Abensberg. *Rouget* (1836), Marriage of Napoleon with the Archduchess Marie Louise of Austria, 1st Apr. 1810.

Salle de Marengo (1800). *David* (1805), Bonaparte ascending the St. Bernard. *Thévenin* (1806), The French army crossing the St. Bernard. *C. Vernet* (1806), Battle of Marengo.

At the entrance to the long adjacent gallery of sculptures, near a statue of General Hoche, we descend a staircase on the right to four small rooms containing **Sea-pieces*, both views and battles, the finest of which are by *Gudin*.

The GALLERY OF SCULPTURES, on the S. side of the palace, chiefly contains *Statues* and *Busts* of celebrities of the republic and empire, and generals who fell in battle. The statue of Hoche (d. 1797) at the entrance,

by *Milhomme*, represents the general in a sitting posture: the reliefs on the wall represent his passage of the Rhine, and the engagement at Neuwied. To the left, farther on, Cuvier, the naturalist (d. 1832); on the right, Champollion (d. 1831), the celebrated Egyptologist; in the centre of the hall two reliefs, representing the Capitulation of Vienna, and the Peace of Pressburg.

To the right of this gallery is the Chambre des Députés (public entrance in the Rue de la Bibliothèque), containing, above the chair of the president, a large painting by *Couder*, the Opening of the States General on 5th May 1789, and at the sides the statues of Concord and Security.

At the end of the gallery we reach the vestibule and the Cour des Princes (p. 285).

Northern Wing.

Ground Floor. The Chapel, constructed by Mansart at the same time as the palace, was several times restored. It is embellished with paintings by *Coypel*, *Lafosse*, *Jouvenet*, and the two *Boullognes*, and is paved with mosaic.

From the vestibule of the chapel we enter the I. Gallery of the History of France, consisting of eleven rooms with historical pictures from the time of Charlemagne to that of Louis XVI. inclusively.

I. Room. *Ary Scheffer* (1827). Charlemagne submitting his capitularies (laws and ordinances) to the Frankish estates in 779. *Rouget*, St. Louis (d. 1270) mediating between the King of England and his barons.

II. Room. *Brenet*, Taking of Châteauneuf-de-Randon in Languedoc, and Death of B. du Guesclin, 1380. *Vinchon*, Charles VII. anointed at Rheims, 1429. *Barthélemy*, The French army entering Paris, 1436.

III. Room. *Jollivet*, Battle of Agnadello, in Venetia, 1509. *Larivière*, Taking of Brescia, 1512.

IV. Room. *Ary Scheffer* (1824), Gaston de Foix's death at the Battle of Ravenna, 1512. *Schnetz*, Battle of Cérisolles, 1544.

V. Room. Large pictures of little interest.

VI. Room. Small battle-scenes from Turenne's campaign in the Palatinate in 1644.

VII. Room. Passage of the Rhine below Emmerich, 1672. Other scenes from the campaigns of 1644-45.

VIII. Room. Similar pictures from the campaigns of 1672-77. *Gallait* (1837). Battle of Cassel in Flanders. – Mannheim, Wesel, Emmerich, Sinzheim.

IX. Room. Same campaigns: Freiburg, Philippsburg.

X., XI. Rooms. Large, uninteresting pictures from the campaign in the Netherlands. In the XI. Room: 225. *Hersent* (1817), Louis XVI. and his family distributing alms (1788).

The Galerie des Tombeaux, parallel to the last, contains busts, statues, and monuments, and leads to the Theatre, now de *Salle du Sénat* (p. 280), where the injudicious fête to the Garde du Corps was given by the court in October, 1789. The public enter from the Rue des Réservoirs and the Cour du Maroc.

The five °Salles des Croisades, entered from the middle of the gallery, are remarkable for their sumptuous decoration, and the magnificent modern pictures they contain: —

1st Saloon. *Larivière*, Battle of Ascalon, 1099. °*Hesse*, Taking of Beyrout, 1197. *Gallait* (1847), Coronation of Count Baldwin of Flanders as Greek Emperor, 1204.

°2nd Saloon. *Rouget*, Louis IX. receiving the emissaries of the 'Old Man of the Mountain', 1251. *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars, 1299. *Lepoittevin*, Naval Battle of Embro, 1346.

°3rd Saloon (large hall). The armorial bearings on the pillars are those of Frederick Barbarossa, Richard Cœur de Lion, and other celebrated Crusaders. A mortar from the island of Rhodes, and the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836, are also preserved here. *Blondel*,

Surrender of Ptolemais to Philip Augustus and Richard Cœur de Lion. *Larivière*, Raising of the siege of Rhodes, 1480. *Larivière*, Raising of the siege of Malta, 1565. *Horace Vernet*, Battle of Toulouse, 1212. *Schnetz*, Procession of Crusaders round Jerusalem.

4th Saloon. *Schnetz*, Battle of Ascalon, 1099. *Signol* (1840), St. Bernard preaching the 2nd Crusade at Vezelay in Burgundy (1146).

5th Saloon. *Signol*, Crusaders crossing the Bosphorus under Godfrey de Bouillon, 1097. Opposite: *Signol*, Taking of Jerusalem, 1099; the Christians returning thanks for the victory. *R. Fleury*, Baldwin entering Edessa. *Hesse*, Adoption of Godfrey de Bouillon by the Greek Emperor Alexander Comnenus, 1097. *Gallait*, Taking of Antioch, 1098.

First Floor. Ascending a spiral staircase from the vestibule of the chapel to the first floor, we enter a GALLERY OF SCULPTURES, where we observe two fine statues by *Pradier:* that of General Damrémont, who fell in 1837 at the siege of Constantine, and that of the Duc de Montpensier (d. 1807), brother of Louis Philippe. Then the Monument of the Duke of Orleans (p. 162), the figure in a sitting posture, with reliefs relating to the sieges of Antwerp and Constantine, also by *Pradier*. Marshal Bugeaud, by *Dumont*, and Count Beaujolais (d. 1808), brother of Louis Philippe, by *Pradier*, form companions to the statues at the beginning of the gallery. — At the end, a statue of Joan of Arc by the Princess *Marie of Orleans* (d. 1839), daughter of Louis Philippe, and wife of Duke Alexander of Wurtemberg.

To the right is the GALERIE DE CONSTANTINE, consisting of seven rooms which contain some of the finest pictures in the collection, particularly the battle scenes by *Horace Vernet*.

1st Room. Principal wall: *Chr. Müller*, Opening of the Chambers on 29th March 1852. *Vernet*, Marshals Bosquet, Regnaud de St. Jean d'Angely, Niel, Forey, and Mac Mahon, and Admiral Bruat. *Rivoulon*, Battle of the Alma. Several pictures, representing the battles of Balaklava, Magenta, Solferino, and others, by *Jumel*, a French staff-officer, are interesting on account of the accurate delineation of the ground and the positions of the troops. *Dubufe*, Congress of Paris, 1856.

2nd Room: *Yvon*. Retreat from Russia, 1812. *Vernet*, Storming of the 'Mamelon Vert' at Sebastopol.

*3rd Room: *Horace Vernet* (1845), Taking of the Smalah of Abd-el-Kader (16th May, 1843), a magnificent picture 71 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key. The 'Smalah' of Abd-el Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chiefs of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry regiments. Booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abd el Kader himself was absent at the time. — *H. Vernet* (1846), Battle of Isly, 14th Aug. 1844, won by Marshal Bugeaud: among the figures are portraits of Cavaignac and Lamoricière. *Beaucé*, Taking of Fort St. Xavier, near Puebla, 1863. *Vernet*, Storming of one of the bastions at the siege of Rome, 30th June, 1849, in consequence of which the city was compelled to capitulate. *Beaucé*, Entry into Mexico, 1864. — On the right: *Beaucé*, Storming and capture of Laghouat, 4th Dec., 1852. *Tissier*, Napoleon III. liberating Abd-el-Kader. *Vernet*, Marshal Pélissier. *Tissier*, Portrait of Abd-el-Kader.

*4th Room: Seven large and seven small pictures by *Horace Vernet:* Battle of the Habrah, 3rd Dec., 1835. Siege of Constantine, 10th Oct., 1837: in the foreground a churchyard, the tombstones of which are being used in constructing intrenchments; to the left, Constantine; a battalion of the Foreign Legion and another of the 26th light infantry engaged in action; near two cypresses the Duc de Nemours with his staff; General Damrémont reconnoitring, beside him General Rullière. — Preparations for the assault, 13th Oct., 1837: in the foreground the breaching battery; near one of the guns General Vallée, commanding officer of the besiegers; to the left, General Caraman, commander of the artillery; to the right,

General Fleury of the engineers; in front the Duc de Nemours, Colonel Lamoricière at the head of the Zouaves: in the central group the English Lieut. Temple and other foreign officers. — Taking of Constantine, 13th Oct., 1837: in the centre Colonel Combes turning to those following him; above him to the right Lamoricière at the head of the Zouaves; the drum-major with conscious dignity at the head of his drummers and trumpeters. — Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin, 27th Nov., 1838 (painted in 1841). — Storming of the pass of Tenia Mouzaia, 12th May, 1840. — Siege of the citadel of Antwerp, 1832.

5th Room: *Yvon*, Entrance to the Malakoff tower: Storming of the Malakoff: Curtain of the Malakoff: Battle of the Alma: Battle of Solferino; Battle of Magenta. *Barrias*, Debarcation of the army on the coast of the Crimea.

6th Room: *Bouchot*, Bonaparte dissolving the Council of Five Hundred, 9th Nov., 1799. *Vinchon*, Louis XVIII. tendering the 'Charte' of the constitution, and opening the Chambers. *Couder*, 'Fête de la Fédération' in the Champ de Mars, 14th July, 1790. *Couder*, Oath taken on 20th June, 1789, by the National Assembly in the Jeu de Paume (p. 279). 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la Constitution du royaume soit établie et affermie sur des fondements solides'. *Couder*, Institution of the Conseil d'Etat, 1799.

7th Room: *Steuben*, Battle of Ivry, 1590: Henri IV. rallying his followers with the words, 'Si les cornettes vous manquent, ralliez-vous à mon panache blanc, il vous mènera toujours dans le chemin de l'honneur'. *Vinchon*, Departure of the National Guard for the army, 1792.

The II. Gallery of the History of France, parallel with the gallery of sculptures, consists of ten rooms with historical scenes from the years 1800-1835.

1st Room (1830-1835): *Court*, Louis Philippe signing the well known proclamation of 31st July, 1830, ending with the words: '*La Charte sera désormais une vérité*'. The portraits deserve inspection.

2nd Room (1825-1830): *Gérard* (1829), Coronation of Charles X. at Rheims. *H. Vernet* (1823), Charles X. reviewing the National Guard in the Champ de Mars.

3rd Room (1814-1824): *Paul Delaroche* (1827), Storming of the Trocadero near Cadiz under the Duke of Angoulême, 1824. — *Gros*, Louis XVIII. quitting the Tuileries on the night of 19th March, 1815, on being apprised of Napoleon's approach.

4th Room (1813, 1814): *Henri Scheffer* (brother of Ary), after *H. Vernet* (1835), Battle of Montmirail, in 1814; Napoleon against the Russians: in the foreground chasseurs of the old guard charging. *Feron*, after *Horace Vernet* (1835), Battle of Hanau, 1813, Napoleon against the Bavarians: in the foreground General Drouot attacked by Bavarian light cavalry. *Beaume* (1837), Battle of Lutzen, 1813; Napoleon against the Prussians and Russians under Blücher, York, and Wittgenstein: in the foreground Prussian and Russian prisoners.

5th Room (1810-1812): *Langlois* (1837), Battle of Borodino, on the Moskowa, 1812.

6th Room (1809): *Meynier* (1812), Napoleon in the island of Lobau after the battle of Essling. *Bellangé* (1837), Battle of Wagram, 1809, a bird's eye view. *Gautherot*, Napoleon wounded on the battle-field of Ratisbon, 1809 (engravings from this picture are common).

7th Room (1807-1809): *Hersent* (1810), Taking of Landshut, 1809. — *Thévenin* (1811), Taking of Ratisbon, 1809.

8th Room (1806, 1807): *Camus* (1808), Napoleon at the tomb of Frederick the Great at Potsdam, 1806. — *Vafflard* (1810), Destruction of the monument on the battle-field of Rossbach, where the French had been defeated by Frederick the Great in 1757. Over the door: *Rœhn* (1808), Military hospital in the château of Marienburg, occupied by Russians and French after the battle of Friedland, 1807.

9th Room (1800-1805): *Taunay*, The French army entering Munich.

10th Room (1800): Campaigns in Egypt and Italy. *Langlois*, Battle of Benouth.

Second Floor. The double gallery on the second floor, the staircase ascending to which is near the end of the N. wing, comprises the *Salle des Académiciens*, containing portraits of statesmen, scholars, and artists from the 16th cent. down to the present time, and a series of *Salles de Portraits Historiques antérieurs à 1790*, which contain portraits of little artistic value and a few medals.

On the other side of the vestibule of the chapel is the *Salon d'Hercule* (Pl. I), so named from the Apotheosis of Hercules on the ceiling by *Fr. Le Moyne* (d. 1736). It contains a portrait of Louis XIV., and a large picture representing the Passage of the Rhine (1672).

In the next room, the *Salon de l'Abondance* (Pl. II), is the Siege of Freiburg in 1677, painted at that date by *Van der Meulen*.

The next two rooms to the left (Pl. III, IV) contain drawings in crayon, chiefly from the campaigns in the Netherlands of 1745 and 1746.

The **Salle des Etats Généraux* (Pl. V), which we next enter, contains a number of large pictures by *Alaux* and *Couder*. The frieze running round the room, by *Bellangé* (1837), represents the Procession of the States General to the Church of Notre Dame at Versailles on 4th May, 1789. *Couder's* picture of the Opening of the States General on 5th May, 1789, formerly kept here, is now in the room used for the meetings of the Assemblée Nationale in the S. wing (p. 290).

The following five rooms, the *Salons de Vénus*, *de Diane*, *de Mars*, *de Mercure*, and *d'Apollon*, have already been mentioned (p. 284).

The ***Gardens** (comp. Map, p. 278) situated at the back of the Palace of Versailles, with their small park and their ornamental sheets of water, are nearly in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most famous landscape gardener of his time.

A more artificial and less picturesque style than that of Le Nôtre can hardly be conceived. His chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonises admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV.

The greater part of the grounds, which are not very extensive, may be surveyed from the terrace of the palace. They are adorned with numerous statues and vases, some of which are copies from celebrated antiques, and others originals of the 17th cent. The principal groups are those in the *Parterres du Midi* and *du Nord* (p. 295). Between them, near the steps descending to the lower part of the garden, are two large basins, the *Fontaine de Diane* to the right, and the *Fontaine du Point du Jour* to the left, both adorned with groups of animals in bronze by the brothers *Keller*: (r.) two lions fighting with a boar and a wolf; and (l.) a bear and tiger, a stag and dog.

This point commands a survey of the huge, monotonous façade of the palace, 456 yds. in length. The building, however, presents a more pleasing appearance when seen from the *Pièce d'Eau des Suisses*, to the S. of the Parterre du Midi. On this side two flights of marble steps, 103 in number, and 22 yds. in width, descend to

the *Orangery*. A handsome statue of the Duc d'Orléans, son of Louis Philippe, in bronze, by *Marochetti*, now placed here, was formerly in the court of the Louvre. The orange-trees, about 1200 in number, are dispersed throughout the gardens in summer. One of them is said to be upwards of 450 years old. To the S. of the Swiss pond extend the Bois de Satory and the Plaine de Satory, with the camp of the same name.

At the foot of the steps which descend beyond the Parterre d'Eau is situated the large **Bassin de Latone*, constructed by the brothers *Marsy*, consisting of several steps of red marble, on which there are frogs and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for having refused her a draught of water, the god metamorphosed them into frogs (Ovid's Metamorph. vi, 313-381).

The *Statues* in the *Pourtour de Latone* are the finest in the garden. On the right as we approach from the palace is a singular statue representing Melancholy, by *La Perdrix*, the book, purse, and bandaged mouth being allusions to the proneness of scholars, misers, and taciturn persons to this mood. Then Antinous, Tigranes, a Faun, Bacchus, Faustina, Commodus in the character of Hercules, Urania, Jupiter, and Ganymede, and opposite, Venus in the shell. On the other side, as we return towards the palace, are the Dying Gladiator, Apollo Belvedere, Urania, Mercury, Antinous, Silenus, Venus Kallipygos, Tiridates, Fire, and Lyric Poetry.

At the end of the *Tapis Vert*, a long lawn beginning near the basin of Latona, is the *Bassin d'Apollon*, with a group of the god of the sun in his chariot, environed with tritons, nymphs, and dolphins (known as the 'Char Embourbé'). The figures, by *Tubi*, are in lead.

The cruciform *Canal* to the W. of the basin of Apollo, nearly 1 M. in length, extends to the vicinity of the *Grand Trianon* (p. 295).

There are several other basins and groups of statuary in different parts of the grounds, which are worthy of a visit when the fountains play. (On days when the fountains are not playing visitors are allowed to inspect these basins only if accompanied by a guide, procured at the Tapis Vert.) On the S. side, on our right as we return towards the palace, are the *Bosquet du Roi* and the *Bassin du Miroir*, near which is the *Bassin de l'Hiver* in the avenue of that name. Then the *Bosquet de la Reine* (Pl. 1), where the affair of the diamond necklace is said to have taken place. On our left as we again descend are the *Salle de Bal*, the *Bassin de l'Automne*, the *Quinconce du Midi*, and the *Colonnade*, containing several basins of marble, and adorned in the centre with the Rape of Proserpine, in marble, by *Girardon* (d. 1715).

On the N. side, or to the left of the Tapis Vert as we re-ascend,

are the *Bassin d'Encelade*, where the giant, half-buried beneath Etna, spouts forth a jet of water 74 ft. in height; the *Obelisk*, a fountain deriving its name from the form of the Cent Tuyaux, or hundred jets of water; the *Bassin du Printemps*, in the transverse walk in the centre; the *Bosquet des Dômes*, lower down on the right (the 'dômes' themselves which furnished the name have been removed); the *Quinconce du Nord*, the *Bassin de l'Eté*, the *Rond Vert*, and the **Bosquet des Bains d'Apollon*. A grotto in this last 'bosquet' contains a fine group by *Girardon* and *Regnaudin*, representing Apollo attended by nymphs. There are also two groups of the Steeds of Apollo, at the sides, by *Guérin* and the brothers *Marsy*.

The *Parterre du Nord* is arranged similarly to that on the S. side. Beyond it is another sloping parterre, the chief part of which is the *Allée d'Eau*, consisting of 22 groups, of three children in each, in basins, and supporting goblets whence the water descends into the *Bassin du Dragon*, and thence to the **Bassin de Neptune*, the largest in the grounds. The latter is adorned with five groups in metal: Neptune and Amphitrite, the Ocean, Proteus guarding the flocks of Neptune, and two dragons, each bearing a Cupid. — To the left (W.) is the *Avenue des Trianons* leading to the two Trianons, see below.

The playing of the Grandes Eaux always attracts vast crowds of spectators, and on these occasions trains run between Paris and Versailles every 5 min. in the middle of the day. This imposing spectacle, which it costs 8-10,000 fr. to exhibit, generally takes place on the first Sunday of every month from May to October, and is always advertised long beforehand in the newspapers and street placards. The best way to avoid the crush is to proceed to Versailles early, and to leave it immediately after the playing of the fountains, as most of the spectators remain till a later hour. The fountains play between 3 and 5 o'clock, but not simultaneously. The order is as follows. First the Petites Eaux — viz. those of the *Bassin d'Apollon*, the *Bassin de Latone*, the *Salle de Bal*, the *Bosquet de la Colonnade*, the *Bosquet des Dômes*, the *Bassin d'Encelade*, and that of the *Obélisque*. Next the Grandes Eaux, which begin to rise about 5 o'clock, — viz. those of the *Allée d'Eau*, the *Bassin du Dragon*, and the *Bassin de Neptune*. The jets of these are about 74 ft. in height, but they do not play for more than 20 minutes. A good place should if possible be secured in time. The visitor unacquainted with the grounds had better follow the crowd.

The Grand Trianon, situated about $\frac{1}{2}$ M. to the N. W. of the terrace of the palace, a handsome villa of one story, in the form of a horseshoe, was erected by Louis XIV. from plans by *Mansart* for Madame de Maintenon (shown on Sun., Tues., and Thurs., 12-4 o'clock; at other times by special permission from the 'régisseur' or steward). It contains several richly furnished apartments, and a few good modern works of art by Mignard, Lebrun, and Boucher.

It was in the Principal Saloon of this villa that the famous trial of Marshal Bazaine took place in 1873. Room VI. (Grande Galerie) contains a group in marble by *Vinc. Vela* (1862), representing France and Italy giving each other the kiss of peace, presented to the Empress Eugénie by the ladies of Milan. In Room XI. are some fine malachite vases given to Napoleon I. by Alexander I. of Russia: also portraits of Henri IV., Louis XIV., and Louis XV. Room XIII. contains fine Sèvres vases, and Room XIV. (Le petit salon), busts of Louis XVI., Napoleon I., Louis XVIII., and Charles X. — The custodian points out the chief curiosities.

Adjacent to this building is a '*Musée des Voitures*' (open on Sun. and Thurs.), being a collection of state-carriages from the time of the first Empire to the baptism of the Imperial prince in 1856, sledges of Louis XIV., sedan-chairs, etc. A collection of harness from the time of Louis XIV. to the present day is arranged in a series of glass-cases.

The **Petit Trianon,** a little to the N.E. of the other, erected by Louis XV. for Madame Du Barry, is tastefully fitted up, but contains nothing remarkable (visitors admitted on showing a passport, or by applying to the régisseur, or intendant). The garden, however, which contains some beautiful trees and an artificial lake, is worthy of a visit. This château was once a favourite resort of Marie Antoinette and the Duchess of Orleans, and was also sometimes occupied by the Empress Marie Louise.

37. From Paris to St. Cloud and Sèvres.

Comp. also p. 275.

To St. Cloud. *Railways*, see pp. 275, 276. Fare 80 or 55 c.; on Sundays and holidays 1 fr. 10 or 80 c.; no reduction on return-tickets. — *Steamboats* (p. 30), pleasant when not crowded, every ¼ hr. from 5. 30 to 9 a.m., and from 9 a.m. till 9. 20 p.m. every 20 min. Fares from 60 c. (Sundays and holidays 70 c.) downwards, according to the point of embarcation. — *Tramway* (Louvre & St. Cloud) from the Quai du Louvre, at a quarter before and a quarter past each hour, fare 50 c., or on Sundays 75 c.

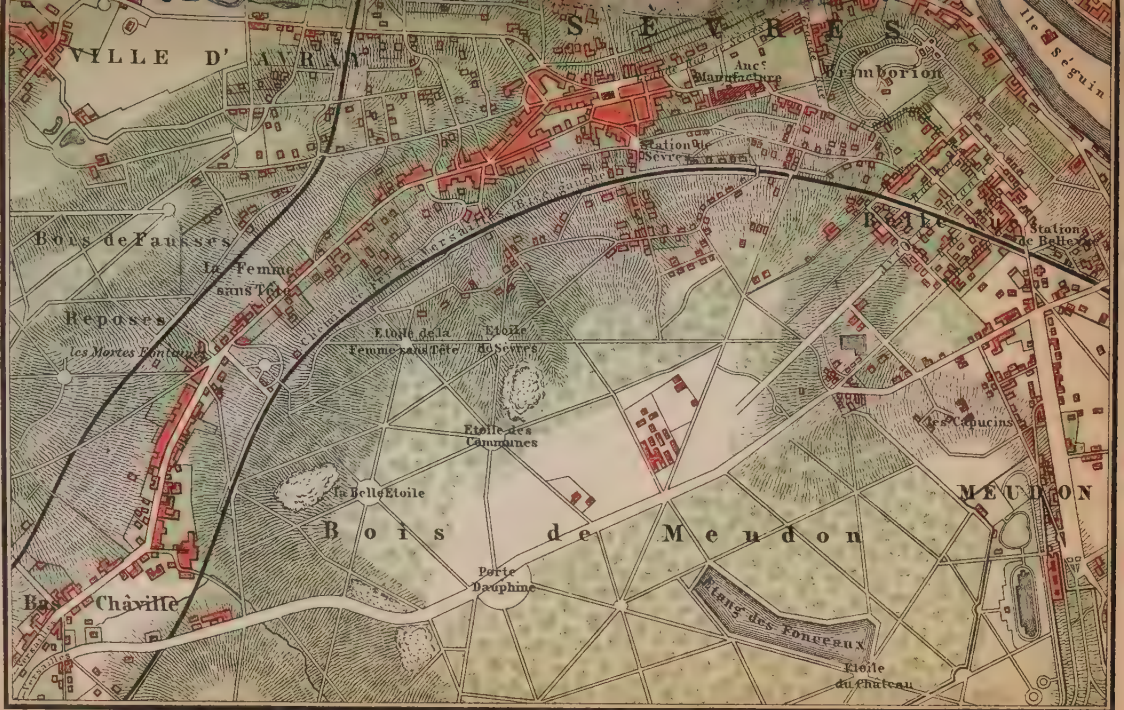
To Sèvres. *Railways*, see pp. 275, 276. The Rive Gauche trains on their way to Versailles stop at Sèvres at half-past every hour, and on their way back at ten minutes to every hour. The Rive Droite trains stop at the station Ville d'Avray (comp. Map), one starting hourly in both directions: to Versailles from 8. 7 a.m. to 11. 7 p.m; to Paris from 7. 12 a.m. to 10. 12 p.m. and then at 11. 42 p.m. (see also p. 275); fare 80 or 55 c.; on Sundays and holidays 1 fr. 10 or 80 c.; no reduction on return-tickets. — *Steamboats*, as to St. Cloud. — *Tramway* from the Quai du Louvre (p. 28), stopping at Sèvres near the bridge, opposite the porcelain factory. The tramway from Paris to Versailles also passes Sèvres. Fare to Sèvres 50 c., on Sundays 75 c.

The Railway Route is part of that to Versailles (p. 275).

The Steamboat generally starts from the Pont Royal, or from the Place de la Concorde, and stops at the stations mentioned at p. 30.

The Tramway Route as far as Auteuil has been described at p. 277. The tramway line to Versailles diverges to the left at the Porte de St. Cloud. The line to St. Cloud passes, by the Rue de La Reine, through —

St CLOUD & SÈVRES.
Echelle de 1:25.000
0
500
1000
Mètres
Montretout
ST CLOUD
Statn de Montretout
Petit Garches
GARCHES
Route de Montretout
Porte Jaune
Allée de la Porte Jaune
Porte de Villeneuve
le Haras
Allée des Pelouses
le Trocadero
CHATEAU
Pièce de Marnes
la Cuve Gerbe
Allée de Villeneuve
Route de la Porte Jaune
Chemin de la Ville d'Avray
Allée de la Grande Perspective
Allée de Versailles
Allée Impériale
Lanterne de Demosthène
Pavillon
Porte de Ville d'Avray
Etoile de Chasse
Allée de la Brosse
Bois de Boulogne
Grande Cascade
Petit Parc
Grande Gerbe
Pont de St Cloud
Rond Point
SEINE
BOULOGNE



Geograph Anstalt von

Wagner & Debes, Leipzig.

Boulogne, a town with 21,556 inhab., which possesses a handsome church of the 14th and 15th cent., recently restored, and provided with a spire. There are numerous 'blanchisseries' here.

The tramway-car now crosses the Seine, on the left back of which rises —

St. Cloud, a small town with 4862 inhab., commanded by its church in the Romanesque style (several restaurants opposite and to the right of the bridge; *Couvercelle*, confectioner, in the first street ascending to the church, on the left). The town owes its name to St. Chlodoald, grandson of Clovis, who founded a monastery here. Owing to its situation near Paris the place soon acquired importance, and for the same reason it was much exposed to danger during the mediæval wars. Thus in 1346 it was burned by the English, and again in 1411 by the Armagnacs. Henri III., when besieging Paris in 1589, pitched his camp at St. Cloud, and was assassinated here by Jacques Clément.

The *Palace*, now a ruin, was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by Louis XIV., and presented by him to his brother the Duke of Orleans. In 1782 it was purchased by Louis XVI. for Marie Antoinette.

In one of the saloons of the château, called the Salle de l'Orangerie, the Council of Five Hundred once held their meetings. On 9th Nov., 1799, Bonaparte with his grenadiers dispersed the assembly, and three days later caused himself to be proclaimed First Consul. To these reminiscences of the first rise of his power was probably due the marked preference which the emperor always manifested for St. Cloud. On 3rd July, 1815, the second capitulation of Paris was signed at the château, in which Blücher's head-quarters were established. Here, too, on 25th July, 1830, Charles X. issued the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which caused the revolution of July. St. Cloud afterwards became the principal summer residence of Napoleon III.

During the Prussian siege of Paris in 1870-71, the town of St. Cloud, which had been almost entirely deserted by its inhabitants, was partly occupied by the Germans, and although occasionally bombarded by Fort Valérien, does not appear to have played a prominent part in the operations. The château, the spacious barracks near it, and many of the houses in the town, were completely burned down in October, 1870. With regard to the origin of the fire at the château the accounts differ. The Germans asserted that it had been ignited by a shell from Mont Valérien, while the custodians and the inhabitants of the neighbourhood denied that it had been struck. The fire, moreover, broke out on 12th Oct., several days after the armistice had been concluded. About the same period the barracks and a number of houses were burned by the invaders from 'strategic considerations', and it is therefore

supposed that the château was destroyed for the same reason. No town in the environs of Paris suffered so severely during the war, or presented so melancholy an appearance after its termination. For about two years several of the streets, and the Place opposite the bridge in particular, presented a chaotic mass of ruins, but most of the houses and the barracks have since been rebuilt. No steps, however, have been taken for the restoration of the château or the 'grande gare' of the Versailles railway.

The site of the palace is at the end of the avenue to the left of the bridge on arriving, but the best view of the ruins is obtained from the park (see below). Travellers who intend to walk across the park to Sèvres may first visit the town of St. Cloud, which, however, need not detain them long. The *Church* is a handsome modern edifice in the Romanesque style of the 12th century.

Higher up in the same direction (N. W.) lies *Montretout*, where the Prussians established a redoubt during the first siege of Paris in 1870. It was taken by the Parisian troops on 19th Jan. 1871, but afforded them no advantage.

*Park. In order to reach the park, which is the great attraction of St. Cloud, we pass through the iron gate to the left of the bridge and follow the avenue leading along the bank of the Seine. (On the right of this avenue are several cafés, and bake-houses of 'gaufres', a kind of cake.) We soon arrive at the *Haute* and the *Basse Cascade*, two fountains, designed by Lepautre and Mansart, and adorned with statues of the Seine and the Marne by Adam. The fountains generally play in summer on the second Sunday of each month, from 4 to 5 o'clock, and also during the fête of St. Cloud on the three last Sundays in September, at the same hours. The '*Jet Géant*', or great jet, to the left of the cascades, rises to a height of 136 ft.

Skirting the 'cascades', we ascend to the 'Bassin du Fer à Cheval', below the ruins of the palace. On arriving at the top in front of the entrance to the palace garden, with the ruins of the palace in the background, we ascend a height to the left, the summit of which (5 min. from the palace) commands an admirable *View. Far below flows the Seine; to the left is the bridge of St. Cloud; beyond it the Bois de Boulogne; lower down is the small town of Boulogne; to the right is Meudon; farther distant is the Arc de l'Etoile; in the background Montmartre; from among the houses of Paris rise St. Vincent de Paul, the dome of the Invalides, the Exhibition Buildings, St. Sulpice, the Pantheon, the dome of the Val de Grâce, and other buildings. Before the war of 1870 the top of this hill was occupied by the *Lanterne de Démosthène*, or 'de Diogène', as it was popularly called, a lofty tower erected in imitation of the Monument of Lysicrates at Athens. To the left of its site stands a small hut known as the 'Observatoire Démosthène', from the roof of which a view of Paris may be obtained with the aid of a telescope (25 c.).

The broad central avenue (right) which diverges from the site of the tower leads to *Ville d'Avray*, a station on the Versailles railway (p. 276). The *Allée du Château*, which we have been following, leads in 5 min. more to the small town of Sèvres. — Visitors to the porcelain manufactory take the footpath descending to the S.E.

Sèvres *(Restaurant au Berceau)*, with 6552 inhab., is one of the most ancient places in the environs of Paris. The celebrated —

*Porcelain Manufactory, situated on the right of the main street, near the bridge, has been the property of government since 1759, and employs about 180 hands.

The *Workshops* are open to visitors on Mondays, Thursdays, and Saturdays (12-5), by card of admission obtained on written application to the Administration, Rue de Valois 3, Paris. (It is often enough to show the concierge a passport or to inform him that the visitor is a foreigner; fee.) The Exhibition Rooms, which contain numerous specimens of the products of the manufactory, and the Musée Céramique, are open to the public daily from 12 to 4 or 5 o'clock. Entrance to the museum on the side next the river, in the central pavilion of the new building, which may be recognised by the flag on the roof.

The *Musée Céramique*, a collection founded in 1800 by Alexander Brongniart (d. 1847) and enlarged by Rivereux, comprises objects of every kind relating to the history of porcelain-making, and specimens of modern pottery, fayence, and porcelain from all parts of the world. The collection, however, is chiefly interesting to connoisseurs.

The old château which formerly contained the manufactory and the museum, had fallen into a very dilapidated condition, and was moreover seriously damaged during the war of 1879-71. It has, accordingly, been rebuilt, while an entirely new structure has been erected on the side nearest to the river.

38. From Paris to St. Germain-en-Laye.

13 M. *Chemin de Fer de l'Ouest.* Trains start from the Gare St. Lazare (p. 33; booking-office in central portion) every hour from 7. 35 a. m. to 12. 35 a.m., and from St. Germain every hour from 6. 55 a. m. to 9. 55 p.m., after which another starts at 11 p.m. — The journey occupies 47 minutes. Fares 1 fr. 65, 1 fr. 35 c.; return-tickets 3 fr. 30, 2 fr. 75 c.

The railway journey to *Asnières*, where the line to Versailles diverges to the left, is described at p. 275. The St. Germain line is bordered with pretty villages and numerous country seats.

7 1/2 M. *Nanterre* is a village where, according to tradition, Ste. Geneviève, the patron saint of Paris, was born in 422 (p. 229). The great festival of the 'Couronnement de la Rosière' takes place here annually on 15th May.

8 3/4 M. *Rueil-Bougival.* About 1 M. to the left of the station, in the midst of wood, and not visible from the line, is situated the château of *Malmaison*, where the Empress Josephine resided after her divorce in 1809. She died here in 1814, and was interred

in the small church of Rueil, in which a monument was erected to her memory by her children Eugène Beauharnais (d. 1824), and Queen Hortense (d. 1837), mother of Napoleon III. The statue, by *Cartellier* (p. 280), represents the empress in a kneeling posture. Queen Hortense is also interred in this church, and a monument of similar design, executed by *Bartolini* of Florence, was erected to her in 1846. After the battle of Waterloo, Napoleon retired to the château of Malmaison, but quitted it on the approach of the Prussian troops on 29th June, 1815. In 1842 the château became the property of Queen Christina of Spain, who resided in it for several years, and in 1860 it was purchased by Napoleon III.

The train crosses the Seine, which is divided here by an island into two arms.

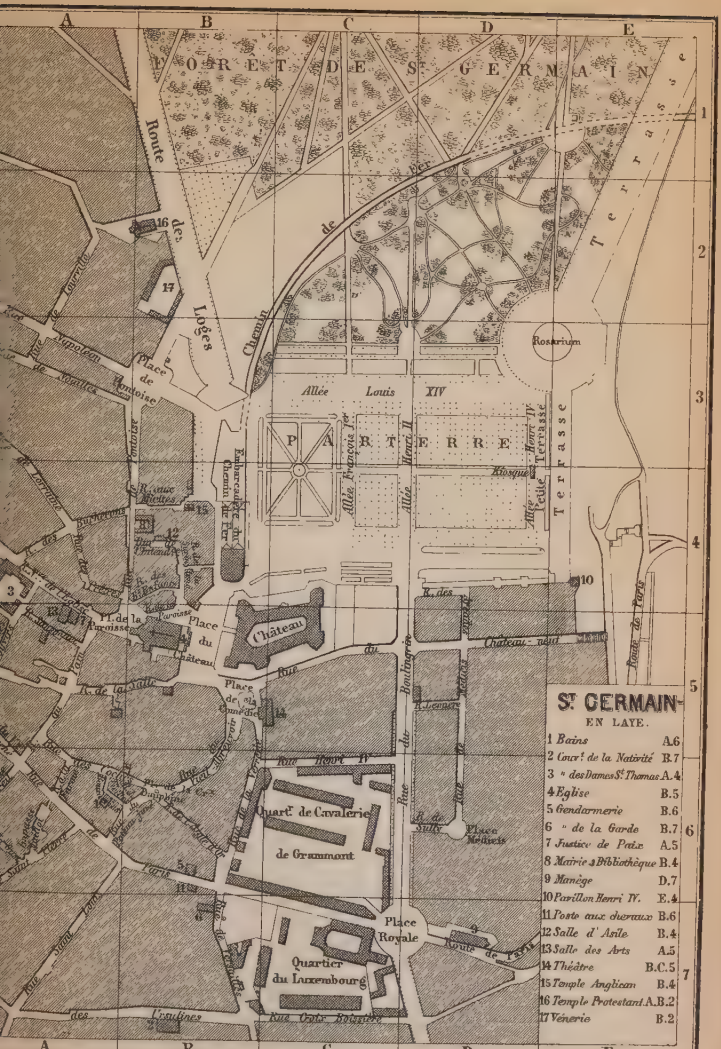
9 3/4 M. *Chatou*. 10 1/2 M. *Le Vésinet*, where the train returns to the bank of the river, contains a group of pleasant villas, erected in a kind of park by a company, and a hospital for sick and convalescent artizans, like that at Vincennes. It also possesses a race-course.

12 M. *Le Pecq*. The train now ascends a steep gradient (1 : 29), which necessitates the employment of a special locomotive, to —

13 M. **St. Germain-en-Laye.** — **Hotels.** Pavillon Henri IV. (Pl. 10), with a beautiful view (Thiers died here on 3rd Sept., 1877); Prince de Galles, to the right of the church; Hôtel de France, Rue de Paris 63. — **Restaurants.** In the above-named hotels; *Crenier*, near the station. — **Carriage** with one horse 2 fr. (Sundays 2 1/2 fr.) per hour; with two horses 1/2 fr. per hour more.

St. Germain, a quiet town with 17,200 inhab., is indebted for its importance to the fact that it was long a favourite summer residence of the kings of France, who were first attracted to the spot in the 12th century by the beauty of its situation. Its lofty and healthy site and its attractive walks render it a favourite summer resort, and have induced a number of English families to reside here.

The **Château** (Pl. B, C, 5) was formerly known as the *Vieux Château*, in contradistinction to the *Château Neuf*, of which the Pavillon Henri IV. (Pl. 10) is now the sole relic. Early in the middle ages the French kings possessed a fortress on this site commanding the Seine. The chapel, which is still in existence, was built by Louis the Pious. During the wars with England the castle was destroyed. It was restored by Charles V., but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of contemporaneous edifices, dates from the time of Francis I., who here celebrated his nuptials with Claudia, daughter of Louis XII. Henri II. built the adjacent *Château Neuf*, which continued to be a favourite royal residence till the time of Louis XIV., who was born here in 1638. After Louis XIV. had established his court at Versailles (p. 278) the château was occupied for twelve years by the exiled king James II., who died here


A
B
C
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E
FORET DE ST GERMAIN
Terrasse
Route des Loges
Chemin de Fer
Rosarium
Allée Louis XIV
PARTERRE
Allée François Ier
Allée Henri II
Kiosque
Allée Henri IV
Terrasse
Château
Place du Château
Place de la Terrasse
Place du Château neuf
Rue du Pontoyoux
Rue Henri II
Quartier de Cavalerie de Grammont
Place Royale
Quartier du Luxembourg
Route de Paris
Rue Ostes Bolgrade
Rue de la Salle
Rue de la Surintendance
Rue de Thiers
Rue de Poissy
Rue de Pontoise
Rue de Mantes
Rue de Versailles
Rue de Boutes
Rue de Fourqueux
Rue de Pontoise
Rue de Montesson
Rue de Mareil
Rue de Vésinet
Rue de Pecq
Rue de Port Marly
Rue de Bellevue
Rue de Montebello
Rue de Maisons
Rue de Poissy

in 1701 and was interred in the church. The Château Neuf was almost entirely taken down in 1776. Napoleon I. established a school for cavalry officers in the old château, and the same building was afterwards used as a military prison. It is now being restored by *Millet*, who is following the original plans of A. Ducerceau, the architect of Francis I.

The Musée Gallo-Romain, which the château now contains, occupies the ground-floor, the *entre-sol*, and the first and second floors. It embraces an interesting collection of objects dating from the dawn of civilisation in France down to the period of the Carlovingians. These are most conveniently arranged, and provided with explanatory notices. The museum is open to the public on Sundays, Tuesdays, and Thursdays from 11½ to 4 or 5 o'clock, and to strangers on other days (Mondays excepted) on payment of a fee (1 fr.); students are admitted by a card from the managers on Wednesdays, Thursdays, and Fridays. In the fosse to the right of the entrance is a dolmen, found in 1872 at Conflans Ste. Honorine (Seine-et-Oise). The entrance to the museum is by the first door to the left in the court.

Ground Floor. 1st Room. Cast of medallions and bas-reliefs from the Arch of Constantine at Rome; models of engines of war; monumental reliefs; quadrangular stone altar with reliefs, found at Paris in 1704. This room is adjoined on the left by a Side-room, containing capitals of columns from the ancient theatre at Vaison (Vaucluse); and on the right by a Vestibule, with a bronzed plaster-cast of Trajan's Column.

2nd and 3rd Rooms. Plaster casts; remains of lake-dwellings. A vestibule leads hence to the Escalier d'Honneur, an elegant brick structure. On the first landing stands an altar of Belus, brought from Apamea in Syria, and bearing Latin and Greek inscriptions.

Entre-Sol. The entre-sol, to which the staircase first leads, is mainly devoted to Romano-Gallic antiquities, costumes, and local divinities. We then ascend to the —

First Floor. 1st Room (to the right) Palæolithic period: implements of stone, including axes, hammers, saws, knives, and arrow-heads. In the centre, remains of animals of the same period, such as the mammoth, hippopotamus, bear, hyena, etc. Many of the objects in this collection were found in the quaternary alluvium of the basin of the Somme by M. Boucher de Perthes (d. 1868), a bust of whom is placed near the chimney-piece. The glass-cases by the fourth window on the left and the third window on the right contain an interesting collection of reindeer and other bones. On the entrance-wall is a large diagram of sections of quaternary deposits. On the wall at the back are a collection of objects of the flint period from Denmark, and a map of Gaul at the period of the dwellers in caverns. To the right, by the windows, is a portion of the floor of a cavern at Perigord, with fossilised remains of bones, flint knives, and articles of food.

2nd Room. Neolithic period: weapons and implements in polished stone, bone, and ivory, and rude earthenware vases. Among the chief objects of interest here are the models (scale 1 : 20) of the most remarkable dolmens and 'menhirs'. On the wall at the back is a map showing the peoples of Gaul in the time of Cæsar. Below the map a collection of objects of the same period. In the middle of the room, articles found in the dolmens.

3rd Room. The chief object here is the dolmen from the tumulus of Gav'rinis (Morbihan); on the walls are casts of the unexplained characters from the tumulus. Contemporaneous stone and earthenware remains

from other countries. — The staircase to the last room on the second floor ascends from the room to the left. In the meantime we go straight on, into the —

4th Room. This is the *Grande Galerie de Mars*, or *des Fêtes*, occupying the whole height of the first and second stories adjacent to the church. It contains a great number of Romano-Gallic earthenware and bronze objects. Also huge casts from the Arc d'Orange and from the Julian tomb at St. Remy, near Arles. In the centre is a statue intended to convey an accurate idea of the costume and weapons of a Roman soldier in the time of Trajan. A little farther on, we observe a row of glass-cases containing a collection of the weapons, clothing-materials, vessels, and idols of existent barbarous nations, established here for purposes of comparison. On the other side, opposite the door, are gladiators' weapons from Herculaneum. We now return to the Escalier d'Honneur and ascend to the —

Second Floor. A door on the first landing leads to a balcony commanding a fine view of the grounds of the château and of the forest. The balcony is adorned with a Gallic Chieftain and a Roman Knight, in bronze, by *Frémiet*.

1st Room (counting from the staircase). Gallic antiquities down to the iron period, in bronze, iron, and even in gold, chiefly found in burial-grounds, and consisting of arms, trinkets, and implements of all kinds. To the right of the door, skeleton of a Gaul lying in his tomb; model of Gallic walls.

The 2nd and 3rd Rooms contain the continuation of the prehistoric antiquities. 2nd Room. Objects of the bronze period. In the glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). — 3rd Room. Objects of the flint period found in the lake-dwellings; weapons and instruments of stone, bone, and hard wood; drawings representing the lake-dwellings of the Lac de Bourget in Savoy.

4th Room, *Salle de Numismatique*, in the Donjon. Jewels of every variety, statuettes, toys, Gallic standards, and (to the right of the entrance) a fine vase in chased silver found in the fosses of Alise. The case in the middle contains Romano-Gallic and Merovingian coins. On the wall is an oil-painting, representing Cæsar's Encampment on the Alps.

The *Church* of St. Germain situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 300). The monument was afterwards restored by order of Queen Victoria.

The *Terrace and the beautiful Forest constitute the great charm of St. Germain. The terrace extends for $1^1/_2$ M. along the E. slope of the hill at a considerable height above the Seine, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. The nearest village on the left bank is Le Pecq, and on the opposite bank is Vésinet. Marly lies a little farther up. In the distance rise the towers of St. Denis. Paris itself is concealed by Mont Valérien, but the Montmartre is seen to the left.

The beautiful and extensive forest of St. Germain is kept in admirable order, and affords pleasant and shady walks in every direction. The popular *Fête des Loges*, which takes place in the forest on the first Sunday in September and the two following days, derives its name from *Les Loges*, a country seat erected by Anne of Austria, wife of Louis XIII., 2 M. distant from the town. The

Anstalt von Wagner & Debes Leipzig

railway to Rouen traverses the forest, in which is situated the *Conflans* station, about 2 M. beyond Les Loges, at the end of the avenue to the right.

On the left bank of the Seine, 3 M. from St. Germain, lies **Marly**, once celebrated for its château which was destroyed during the first Revolution, and for the hydraulic machine by which Versailles was supplied with water. The old machinery, constructed at a time when mechanical science was in its infancy, consisted of 14 water-wheels, each 38 ft. in diameter, 221 pumps, and ponderous iron and woodwork, and is said to have cost 4 million francs. This huge and formidable apparatus was replaced in 1855-59 by a stone dyke, 3 iron wheels, and 12 forcing pumps, by means of which the water is driven up in a single volume to the aqueduct situated $^3/_4$ M. from the river and 505 ft. above it. The quantity of water thus raised averages 38 550 cubic ft. per hour.

39. From Paris to St. Denis.

Enghien. Montmorency.

$4^1/_2$ M. Chemin de Fer du Nord. Trains start from the Gare du Nord in the Place Roubaix (Pl. R, 24), every hour from 6. 55 a. m. to 9. 55 p. m., and from St. Denis every hour from 8. 7 a. m. to 11. 7 p. m. — The journey occupies 16 minutes. Another route is by the *Ligne circulaire de la gare du Nord à la gare de l'Ouest* (18 M.), which runs to *St. Denis*, *Epinay*, *Enghien* (p. 312), and *Ermont*, returning to Paris by *Sannois*, *Argenteuil*, *Colombes*, and *Asnières* (p. 275). Fares to St. Denis 85, 65, 40 c.; return-tickets 1 fr. 30, 85 c., 70 c. — Fares for the 'ligne circulaire' from the Gare du Nord to the Gare St. Lazare 1 fr. 95, 1 fr. 45, 1 fr. 10 c.; a pleasant round which may be broken at any of the stations.

Tramways. Two lines run to St. Denis, one starting from the Place de la Chapelle (Pl. R, 23), the other from the Place de Clichy (Pl. R, 17) and passing by St. Ouen. The first line passes the *Rue Compoise* in St. Denis, which is only 200 yds. from the cathedral. The other line ends at the *Place aux Gueldres:* whence we pass along the main street to the left as far as the Rue Compoise on the right, which leads to the cathedral.

The only railway station between Paris and St. Denis is *La Chapelle Nord Ceinture*, which is connected with the Chemin de Fer de Ceinture (p. 33). A little beyond the fortifications the Soissons and Laon railway diverges from the Ligne du Nord.

St. Denis (*Restaurant du Grand Balcon*, near the cathedral; *Croix Blanche*, Place d'Armes), an uninteresting town with 34,908 inhab., is celebrated as the burial-place of the kings of France.

The railway station is $^3/_4$ M. from the cathedral. To reach the latter we first follow the Rue du Chemin de Fer, which contains a number of small restaurants and cafés. A few hundred yards from the station, on the left, stands the new *Parish Church*, completed in 1867. We then follow the Rue Compoise to the right, which leads the town and to the cathedral.

The *Cathedral, popularly known as La Basilique, is open the whole day. The royal tombs are shown daily, except on Sundays and feast-days during the hours of service, at half-past every hour from 10. 30. a.m. onwards; admission 1 fr. (fee 50 c.).

A chapel was erected here about the year 275 above the supposed grave of St. Dionysius, or St. Denis, the first bishop of Paris, who is said to have suffered martyrdom on the Montmartre along with two companions. To this chapel pilgrims flocked from far and near. *Dagobert I.* (d. about 630) substituted a large basilica for the chapel, and handed it over to the Benedictine monks, for whom he also built an abbey at the same place. This church was repeatedly restored, particularly by *Pepin the Little* (d. 768); till at last *Suger*, the celebrated abbot of St. Denis (1121-51) and adviser of Louis VI. and Louis VII., determined to erect a more handsome edifice, in the construction of which no part of the old church was to be retained except the central crypt, and a few columns. Suger's building marks the beginning of the Gothic tendency in architecture, the development of which from the Romanesque style can be traced here, though perhaps not in all details. The façade, completed in 1140, shows the round arch still maintaining its ground along with the pointed arch which afterwards entirely replaced it. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress system in an advanced stage of development. A thorough restoration, necessitated partly by the subsidence of the foundations and partly by the effects of a fire, was carried out from 1230 onwards by the abbots *Eudes Clément* and *Matthieu de Vendôme*, in the pure Gothic style now dominant. The upper part of the choir, the whole of the nave, and the transept were entirely rebuilt. During the 14th cent. additional chapels were erected in the N. aisle and the E. wall of the S. transept. From this period the church remained unaltered till 1792, when it was so ruined during the Revolution that a traveller of the period speaks of it as a 'désert riche en decombres, habité seulement par des oiseaux de proie'. The renovations under Napoleon I., the Restoration, and the July Monarchy were not in good taste, and did not even render the building secure. Under Napoleon III., however, who entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects in modern times, the church regained much of its ancient magnificence. The restoration is still in progress, the interior of the building only being completed.

Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Little* took possession of the throne of France in 751 he sent *Futrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons *Charles* and *Charlemagne*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI.* (d. 1137), whose best adviser was the penetrating, sagacious, and liberal abbot *Suger*, solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person.

Its last appearance was on the unfortunate day of Agincourt (p. xvii). *Abélard* (p. 193) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete near Nogent-sur-Seine. During the absence of *Louis VII.* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot, who possessed the confidence of the whole nation, and died at St. Denis in 1151, is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 Henri IV. abjured Protestantism in this church, and in 1810 Napoleon I. was married here to the Archduchess Marie Louise.

The Church of St. Denis is chiefly important and interesting as the Burial Church of the French Kings, nearly all of whom from *Dagobert I.* (d. 638) are interred here with their families. The numerous monuments of the early period have perished during the frequent alterations or rebuilding of the church. *Louis IX.* (1226-70) erected a number of mausoleums and monuments with recumbent figures in the choir to the memory of his ancestors, and from his time down to *Henri IV.* (d. 1610) monuments were erected to all the monarchs, as well as to several princes and eminent personages. After Henri's death the coffins of his successors were merely deposited in the royal vault. When the first Revolution broke out, the Convention resolved that the tombs should be destroyed, in accordance with the motion of *Barrère* (31st July, 1793). — 'La main puissante de la Republique doit effacer impitoyablement ces épitaphes superbes et démolir ces mausolées qui rappeleraient des rois l'effrayant souvenir'. By a singular coincidence, the work of desecration was begun on 12th Oct., 1793, the anniversary of the day on which, one century before, Louis XIV. had caused the demolition of the ancient tombs of the emperors at Spires. *Hentz*, the agent employed by the Convention, was, moreover, a namesake of the superintendent of the work of destruction at Spires. In order the more speedily to accomplish the work, the wall of the crypt was broken through, and the bodies of the illustrious dead of a thousand years, from Dagobert (d. 638) to Louis XV. (d. 1774), besides other celebrated personages, were thrown into '*fosses communes*' dug in the neighbourhood.

On the restoration of the church in 1806, Napoleon decreed that the crypt should be used for his own burial and that of his successors; but one member only of his family, the young *Napoléon Charles*, son of his brother Louis, was interred here. The body, however, was afterwards conveyed to *St. Leu-Taverny* (p. 320), and there re-interred with the remains of *Charles Buonaparte*, the father of Napoleon (d. 1783).

In 1817, *Louis XVIII.* caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette, who had been interred in the churchyard of the Madeleine, to be replaced in the crypt. He himself (d. 1821), the *Duc de Berri*, who was assassinated in 1820, and several of his children were the last of the Bourbons interred here, Charles X. (d. 1836) having been interred at Gœrz, in Austria, and Louis Philippe (d. 1850) at Weybridge in England.

Napoleon III., as already mentioned, had again destined this church to be the resting-place of the French emperors, but he also died and was interred in a foreign country (1873).

The preservation of the tombs which have survived these disastrous vicissitudes was chiefly due to the exertions of the indefatigable *Alex. Lenoir* (p. 257), who caused them to be transferred to the Musée des Petits Augustins, now the Palais des Beaux-Arts. Unfortunately, however, all the metal monuments had already been melted down. When Louis XVIII. ordered the monuments to be restored to the church in 1817, they were placed in the crypt, but repeated alterations in their arrangement have since taken place. Numerous monuments from other churches preserved in the Musée Lenoir were erected here. During the work of restoration under *M. Viollet-le-Duc* they have all been placed as

nearly as possible in their original positions, but there are still several monuments not properly belonging to St. Denis.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, have been so altered and supplemented, that their original character is scarcely traceable. Those of the S. portal represent the Months, and the martyrdom of St. Dionysius; those of the central bay, the Last Judgment, and the Wise and Foolish Virgins. The sculptures of the N. portal are quite modern, and represent the signs of the Zodiac. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Dionysius. On the right and left are two towers, neither of which ends in a spire; that on the left has been taken down so far as to be on a level with the top of the façade. — The statues of princes on the portal of the N. transept are in better preservation.

The Interior, entered by one of the three modern bronze doors in the W. façade, consists of nave and aisles, crossed by a simple transept. Length 118 yds., breadth 43 yds. The dim twilight of the *Vestbule*, which dates from Suger's time, and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 13th cent., with its thirty-seven large windows, each 33 ft. high, its handsome triforium-gallery, and its lofty columns. The stained-glass windows were presented by Louis Philippe. Those in the nave represent kings and queens of France down to St. Louis; in the N. transept are events from the crusades and from the life of St. Louis; in the S. transept, Napoleon I., Louis XVIII., and Louis Philippe; in the choir, the martyrdom of St. Denis, and the history

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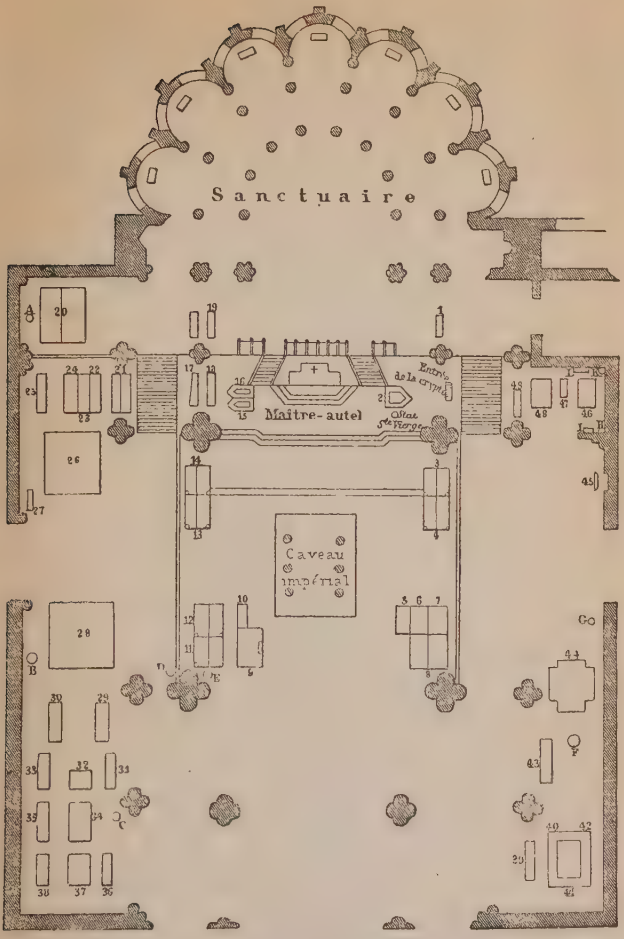
Tombs: 1. *Frédégonde;* 2. *Dagobert;* 3. *Pepin* and *Bertha;* 4. *Louis III.* and *Charlemagne;* 5. *Philippe le Bel;* 6. *Philippe le Hardi;* 7. *Isabella of Arragon;* 8. *Clovis II.* and *Charles Martel;* 9. *Louis le Hutin* and *Jean I.;* 10. *Jeanne de Navarre;* 11. *Robert le Pieux* and *Constance d'Arles;* 12. *Henri I.* and *Louis VI., le Gros;* 13. *Philippe le Jeune* and *Constance of Castile* 14. *Charlemagne* and *Hermentrude;* 15. *Blanche*, daughter of Louis IX.; 16. *Jean*, son of Louis IX.; 17. *Clovis I.;* 18. *Childebert;* 19. Unknown; 20. *Henri II.* and *Catherine de Médicis;* 21. *Jean II.* and *Philip of Valois;* 22. *Charles IV. le Bel;* 23. *Jeanne d'Evreux;* 24. *Philippe V. le Grand;* 25. *Blanche of France;* 26. *Henri II.* and *Catherine de Médicis;* 27. *Guillaume du Chastel;* 28. *Louis XII.* and *Anne de Bretagne;* 29. *Philip*, surnamed *Dagobert;* 30. *Louis*, son of Louis IX.; 31. *Charles d'Anjou;* 37. *Louis* and *Philip of Alençon;* 33. *Blanche of France*, daughter of Louis IX.; 34. *Blanche d'Evreux* and *Jeanne de France;* 35. *Charles, Comte de Valois;* 36. *Catherine de Courtenay;* 37. *Louis de France, Comte d'Evreux*, and *Marguerite d'Artois;* 38. *Clemence of Hungary;* 39. *Charles, Comte d'Etampes;* 40. *Philippe, Comte de Vertus;* 41. *Louis d'Orléans* and *Valentine of Milan;* 42. *Charles d'Orléans;* 43. *Marguerite of Flanders;* 44. *Francis I.* and his wife *Claudia;* 45. *Renée d'Orléans-Longueville;* 46. *Charles VI.* and *Isabella of Bavaria;* 47. *Du Guesclin;* 48. *Charles V.* and *Jeanne de Bourbon;* 49. *Louis de Sancerre.*



STATUES, etc. A. *Marie de Bourbon*, aunt of Henri IV.; B. *Column of Francis II.*; C. *Statue of Marie de Bourbon*, Prioress of Poissy; D. *Column of Cardinal de Bourbon*; E. *Column of Henri III.*; F. *Urn of Francis I.*; G. *Béatrice de Bourbon*; H. *Statue of Charles V.*; I. *Reliefs of Bouvines.*

of the church. The stained-glass windows in the aisles, and those introduced into the choir chapels by Viollet-le-Duc, particularly the latter, are more in keeping with the style of the building. The only ancient stained-glass window is one on the left in the *Chapel of the Virgin*, with the genealogy of Christ; at the bottom, to the left, the Abbot Suger is represented. The same chapel contains a mosaic pavement of the 12th cent., and an altar of the 14th cent., with antique sculptures of scenes from the life of Our Lord.

The *High Altar* is a modern imitation of the style of the 13th cent.; the altarpiece represents Christ and the Twelve Apostles. Behind it stands the altar of St. Denis and his fellow-martyrs Rusticus and Eleutherius, known as the *Confession de St. Denis*, another piece of modern workmanship, containing reliquaries. Adjacent is a reproduction of the Oriflamme (see p. 264).

We now proceed to inspect the monuments in detail, beginning with those in the left or N. transept. The numbers correspond to those in the Plan at p. 305.

N. Transept. Nos. 29, 30. *Tombs* of *Philippe* surnamed *Dagobert*, brother of St. Louis, and of *Louis*, a son of the same monarch, who died in his sixteenth year; below the recumbent figure of Louis is a relief in which the King of England is represented as a vassal of France, assisting the French barons in bearing the coffin. Both these monuments stood originally in the Abbey of Royaumont. — *28. *Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne*, probably executed in 1591 by *Jean Juste* of Tours, and measuring 19½ ft. in length, 9½ ft. in breadth, and 10 ft. in height. The monument is in the Renaissance style, and, like several others in the church, bears considerable resemblance to the fine monument of Giangaleazzo Visconti in the Certosa di Pavia. The king and queen are represented on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. The monument is surrounded by twelve arches, richly decorated, beneath which are statues of the Twelve Apostles. On the pedestal are reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — *26. *Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the master-piece of *Germain Pilon*, executed in 1564–83 (13 ft. high, 12 ft. long, and 10 ft. broad). This fine work consists of white marble, adorned with twelve columns and twelve pilasters, and with bronze statues of the four cardinal virtues at the corners. The deceased are represented twice, by nude marble figures on the tomb, and by bronze figures, full of vitality, in a kneeling posture above the entablature. — At this point we reach the steps leading up to the —

Choir. We turn to the right. To the left of the high altar: 15, 16. *Monuments of Blanche* and *Jean*, children of St. Louis,

of enamelled copper, the figures in repoussé work, probably executed at Limoges; Blanche's monument formerly stood in the abbey of Poissy, Jean's in that of Royaumont. — To the left, above, 20. Another Monument to *Henri II.* and *Catherine de Médicis* (see above); recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly figures to be executed. The chapels round the choir, which we now pass, contain no monuments.

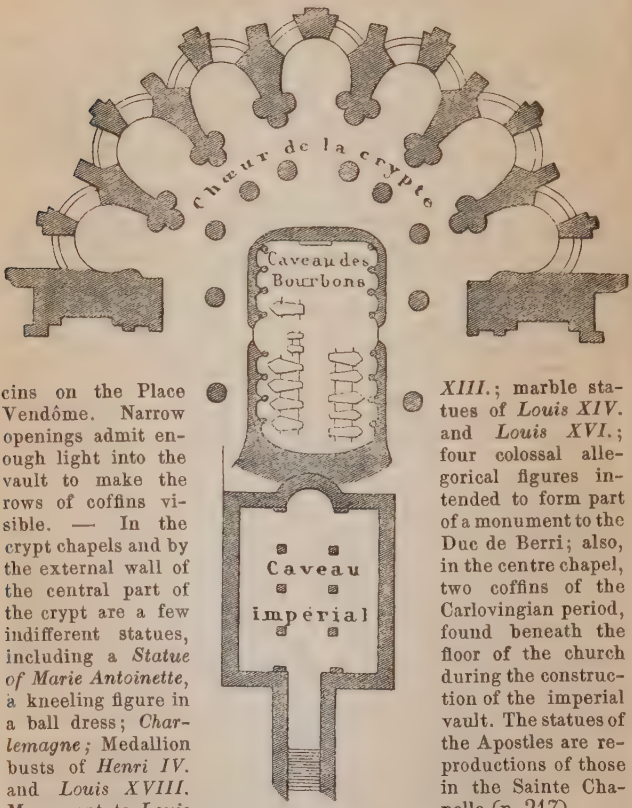
The Sacristy, to the S. of the choir, is adorned with ten modern paintings relating to the history of the abbey: *Monsiau*, Coronation of Marie de Médicis; *Gros*, Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Guérin*, Philip III. presents the abbey with the Relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme (p. 304); *Landon*, St. Louis restoring the burial vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of King Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817.

The Treasury is contained in a room adjoining the Sacristy on the left. Of the valuable articles which were formerly kept here St. Denis itself now possesses none, although a few are preserved in the treasury at Notre Dame, the Galerie d'Apollon at the Louvre, and elsewhere. The present contents are almost all modern: Chalices of the times of Louis XIII. and Henri II.; monstrances (one of Napoleon I.); a shrine containing a piece of the True Cross, of the Crown of Thorns, etc., presented by Pope Gregory XVI.; reliquary of St. Louis; goblets, censers, altar fittings, crucifixes, candlesticks, crozier; crowns of Louis XVI. and Marie Antoinette, Louis XVII., and Louis XVIII.; coronets of Adélaide and Victoire de France, the Duc de Berri, etc.; modern imitation of the crown of Charlemagne. On the walls is a gilt copper cross (divided lengthwise into two sections, which are hung apart from each other), dating from the 13th century. The chasings at the foot of the cross represent Jerusalem; those on the arms, the symbolical animals of the Evangelists; that at the head the Lamb of God. Above the cross hangs a copper altar-piece in repoussé work, of the 13th cent., brought from a church in Germany.

To the right on leaving the Sacristy: 1. The interesting *Tombstone of Frédégonde* (d. 597), which was formerly in the Church of St. Germain des Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble mingled with minute pieces of copper. The hands and feet are of the colour of the stone itself, the shape only being indicated by the lines of the mosaic, and seem to have been originally painted. Some authorities consider the tombstone contemporaneous with the queen, who lived in the 6th cent., while others, apparently with more probability, refer it to the 11th or 12th century. — We now descend a flight of sixteen steps into the S. Transept, and thence by the stairs on the right to the —

Crypt (Plan, p. 310), which was built by *Suger* for the bones of the three holy martyrs. It lies immediately under the apse, and has a choir encircled with chapels corresponding exactly with those of the church above. The central part of the crypt, under the sanctuary, is occupied by the burial-vault of the Bourbons, which was formed by Henri II. and now contains the coffins of the

following royal and princely personages: *Louis XVI.*, *Marie Antoinette*, *Louis XVIII.*, *Adélaide* and *Victoire de France*; the *Duc de Berri* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII.*, formerly in the Abbey of Barbeau near Melun, and *Louise of Lorraine*, wife of Henri III., from the Eglise des Capucins on the Place Vendôme. Narrow openings admit enough light into the vault to make the rows of coffins visible. — In the crypt chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress; *Charlemagne;* Medallion busts of *Henri IV.* and *Louis XVIII.* Monument to *Louis XIII.*; marble statues of *Louis XIV.* and *Louis XVI.*; four colossal allegorical figures intended to form part of a monument to the Duc de Berri; also, in the centre chapel, two coffins of the Carlovingian period, found beneath the floor of the church during the construction of the imperial vault. The statues of the Apostles are reproductions of those in the Sainte Chapelle (p. 217).



We now re-ascend to the church. Adjacent to the altar: No. 2. *Monument of Dagobert I.* (13th cent.); 3, 4. Two other Monu-

ments placed here in the reign of St. Louis. The sitting figure of the Virgin, in wood, belonged originally to the church of St. Martin des Champs in Paris. — 47. *Monument of Du Guesclin*, 'comte de Longueville et Connestable de France' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion in arms, the Constable *Louis de Sancerre* (d. 1402) is close by. — I. Two interesting *Reliefs of Scenes from the Battle of Bouvines*, formerly in the church of Ste. Catherine du Val des Ecoliers; the knights of the brotherbood of the Sergents d'Armes (royal body-guard) are represented in the act of making a vow during the battle to build a church in honour of St. Catherine. The monument probably dates from the time of Charles V. when the brotherhood of the Sergents d'Armes was founded. — H. *Statue of Charles V.*, formerly in the Eglise des Célestins, a master-work of the 14th century. — 45. *Tomb of Renée de Longueville*, a daughter of François, Duke of Longueville, who died at the age of seven years; also from the Eglise des Célestins. — Farther on, to the right, 6. *Tomb of Philippe le Hardi* (d. 1285). — To the left, *44. *Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude, and their three children on the entablature, and scenes from the battles of Marignano and Cérisolles, in relief, on the pedestal. This monument is in the same style as that of Louis XII., and is still finer. It is said to be the joint production of *Philibert Delorme*, *Germain Pilon*, and *Jean Goujon*. — *F. *Urn*, containing the heart of Francis I., originally destined for the Abbey des Hautes Bruyères near Rambouillet, a master-piece in the Renaissance style by the otherwise little-known sculptor *Pierre Bontems*. — 41. *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII., in the Eglise des Célestins. — 39. *Monument of Charles d'Etampes* (d. 1336), a master-piece of the 14th century.

The Tower, about 200 ft. in height, is ascended by a staircase of 239 steps, to which a door in the S. portal leads. The summit commands a magnificent *Panorama. On a hill to the N. rises the tower of Montmorency (see below); to the S. E. is the village of Aubervillers-les-Vertus with its fort, and adjoining it the *Canal de St. Denis*, which in the vicinity unites with the Seine, and is on the one side connected with the *Bassin de la Villette* and the *Canal de l'Ourcq*, and on the other with the *Canal St. Martin* (p. 70). To the S. lies Paris, in which the most conspicuous objects are the Pantheon, Montmartre, the Dôme des Invalides, and Arc de l'Etoile. To the S.W., in the foreground, lies the village of St. Ouen, beyond which rises Mont Valérien.

The extensive building which adjoins the church was erected by Louis XIV. and Louis XV. on the site of the monastery. Since

1815 it has been the seat of the '*Maison d'Education de la Légion d'Honneur*', a school for the daughters and sisters of members of the Legion of Honour, originally established by Napoleon I. in 1801, soon after the foundation of the order, in the château of Ecouen, 6 M. to the N. of St. Denis.

The pupils, who number upwards of 500, receive an excellent education, and generally remain at the school till their eighteenth year. They are uniformly dressed in black, and the discipline is of almost a military character. Visitors are admitted on application to the Grand Chancellor of the Legion, who resides in Paris, Rue de Lille 64.

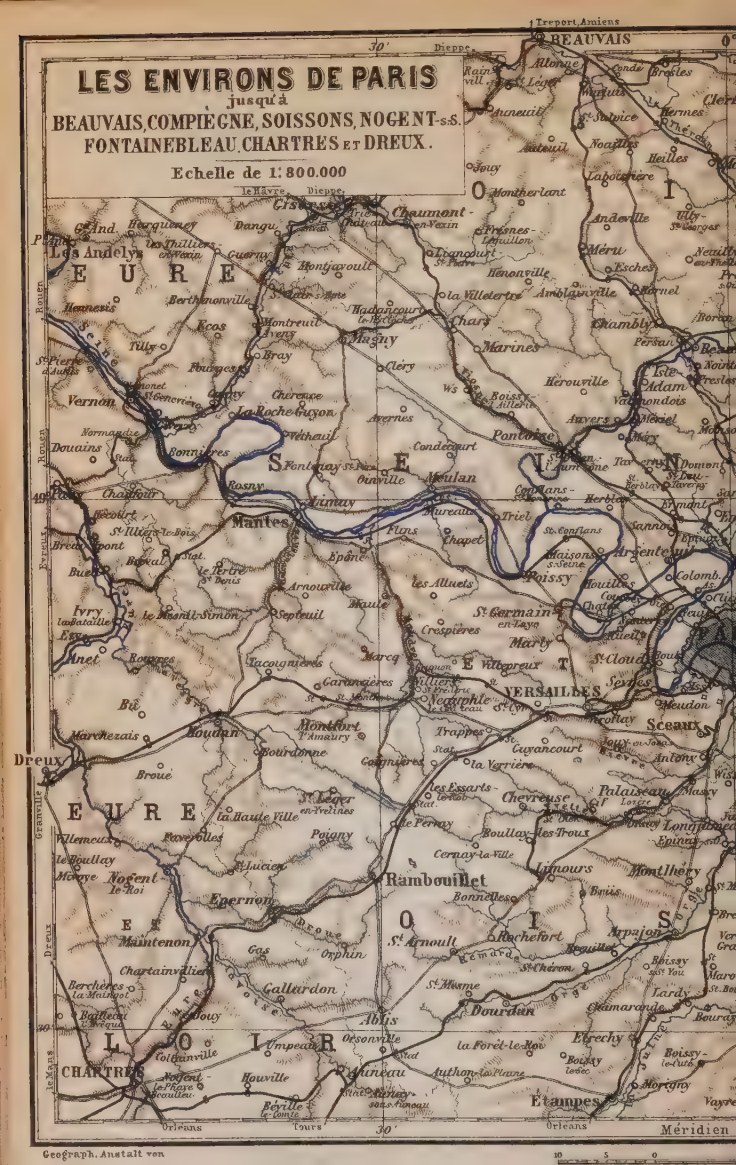
Enghien-les-Bains *(Talma's Restaurant)*, a small watering-place with a cold sulphur-spring, a park, and lake, is reached by the trains of the Ligne du Nord in 12 min. from St. Denis. The grounds afford pleasant walks, and are a favourite resort of the Parisians.

On a hill to the right, surrounded with fruit-trees, lies —

Montmorency *(Restaurant de la Gare)*, a small town with about 3500 inhab., another popular resort in summer, chiefly owing to its beautiful forest of chestnuts, which covers an area of 5000 acres. A train runs every hour on the branch-line from Enghien to Montmorency in 8 min.; fares 55, 40, 35 c.

Montmorency was once the residence of Rousseau, who spent two years (1756-58) in the house called the '*Ermitage de Jean Jacques Rousseau*', and there wrote his *Nouvelle Heloïse*. It is situated on the N. side of the town, at the end of the Rue Grétry, and is recognisable by its reddish walls. This unpretending abode was fitted up for the philosopher's use by the Countess d'Epinay, in order to prevent his return to Geneva. During the Revolution the Hermitage became national property, and was for a time occupied by *Robespierre*. In 1798 it was purchased by the composer *Grétry*, who died here in 1813. His heart was interred in the garden, where a monument was erected to his memory, but in consequence of a law-suit was afterwards removed to Liége, his native place. An allusion to this is contained in the inscription: '*Grétry, ton génie est partout, mais ton cœur n'est qu'ici. Les Liégois n'en ont enlevé que la poussière*'.

The Hermitage has recently been much altered, and no longer contains memorials of Rousseau. The arrangement of the garden, however, is unchanged. A stone bears the inscription, '*Ici J. J. Rousseau aimait à se reposer*'. The laurel near it is said to have been planted by him.


LES ENVIRONS DE PARIS
jusqu'à
BEAUVAIS, COMPIÈGNE, SOISSONS, NOGENT-s-S.
FONTAINEBLEAU, CHARTRES ET DREUX.
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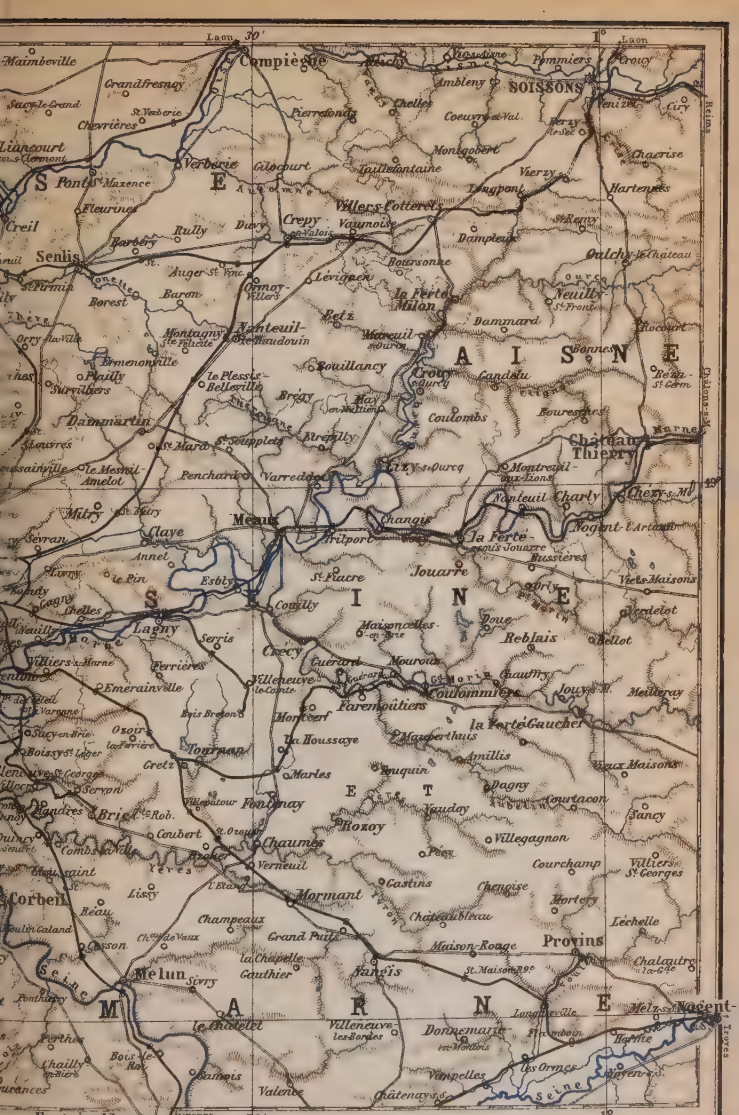
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Rully
Barbery
Senlis
Auger St Vincent
Ormoy-Villers
Lévignen
Barron
Borest
Montagny Ste Felicité
Nanteuil-le-Haudouin
Emmenonville
Plailly
Survilliers
Le Plessis-Belleville
Damemartin
Le Mesnil-Amelot
Pencharic
Varredes
Meaux
Mitry
Claye
Annet
Esbly
Lagny
Serris
Ferrières
Villiers s. Marne
Emerainville
Bois Bredons
Montreuil
Gretz
Fontenay
Brie
Combs la Ville
Corbeil
Lisy
Champeaux
Grand Puits
Maison-Rouge
Provins
Melun
Sivry
Gauthier
Rangis
Villeneuve les Bordes
Donnemarie
Fontainebleau
Auxerre
Soissons
Amblény
Cuffies
Pommiers
Crouy
Venizel
Cys
Coeuvres et Val.
Vauxrezis
Chelles
Pierrefonds
Monlogebert
Vierzy
Chaurise
Taillefontaine
Longpont
Hartennes
Villers-Cotterets
Crepy en Valois
Vaumoise
St Remy
Dampleux
Dolchy le Château
Boursonne
Ouroy
Feuilly
St Front
Le Fermé Milon
Retz
Mareuil sur Ourcq
Dammard
Rocourt
Nanteuil-le-Haudouin
Rouillancy
Trocy
Landelu
Bonnes
Reuil
St Germ
Brégy
Hay
Coulombs
Bouresches
Chateau Thierry
Marne
Chezy s. Marne
Nanteuil Charly
Montreuil aux Lions
Etrepilly
Essommes
Fère en Tardenois
Charly
Vaux
Artonges
Mareuil
Changis
Trilport
La Ferté Jouarre
Nogent l'Artaud
Jouarre
Vert-les-Maisons
Condé
Doue
Verdelot
Reblais
Bellot
Maisoncelles en Brie
Crecy
Guerard
Mouroux
Coulommiers
Jouy s. M.
Meilleray
Villeneuve le Comte
Faremoutiers
Montceaux
Bois Bredons
Ozoir la Ferrière
La Houssaye
Mauperthuis
La Ferté Gaucher
Amillis
Marles
Touquin
Dagny
Vaux Maisons
Servon
Pommeuse
Fontenay
Vaudoy
Courtacon
Sancy
Combert
St Ouen
Hozoy
Villegagnon
Chaumes
Verneuil
Courchamp
Villiers St Georges
Lissy
Castins
Chenoise
Mormant
Mortery
Champeaux
Chaumes
Lechelle
Grand Puits
Maison-Rouge
Provins
Chalautre la Grde
Melun
Sivry
Gauthier
Rangis
St Maisongne
Le Chastelet
Villeneuve les Bordes
Donnemarie en Montois
Flamboin
Nogent
Barbey
Chailly en Bière
Bois le Roi
Saumois
Valence
Châtenay s/S.
Pamfelles
Les Ormes
Seine
Marne
Yonne
Aisne
Loing
Loire
Ourcq
Grand Morin
Petit Morin
Yerres
Orvanne
Lunain
Ecole
Voulzie
Auxence
Fusain
Lyenne
Essonne
Seine
Wagner & Debes, Leipzig.

40. From Paris to Fontainebleau.

37 M. Chemin de Fer de Lyon. The journey occupies 1½-2 hrs.; 16 or 17 trains daily; fares 7 fr. 25, 5 fr. 40 c., and 4 fr.; return-tickets (not available for express trains), on Saturdays, Sundays, holidays, and the eves of holidays, 9 fr., 6 fr. 80, 4 fr. 95 c. — The station (Pl. W, B, 25, 28) is in the Boulevard Mazas, on the right bank of the Seine, near the Pont d'Austerlitz. Special omnibuses start from the points mentioned at p. 34 half-an-hour before the departure of each train, reaching the station in 15-20 min.

Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train (views on the left side). One hour will probably suffice for a visit to the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2-3 hrs., and a visit to the Fort de l'Empereur 1 hr. more. Time will then be left to dine at Fontainebleau before returning to Paris.

Soon after quitting Paris the train crosses the *Marne*, near its confluence with the Seine, and near the station of *Charenton* (p. 209), the lunatic asylum of which is seen on a height to the left. Opposite Charenton, on the left bank of the Marne, is the station of —

4½ M. *Maisons-Alfort*, with its veterinary school. To the right and left rise the forts of *Ivry* and *Charenton*, commanding both banks of the Seine.

9½ M. *Villeneuve St. Georges*, a place of some importance, with 1758 inhab., and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill to the left.

The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country houses, small parks, and thriving mills are passed in rapid succession.

11 M. *Montgeron*. — 13 M. *Brunoy*, before reaching which the train crosses the Yères. The chain of hills and the plain are studded with innumerable dwellings. Brunoy is pleasantly situated in the midst of plantations, and is chiefly inhabited by retired men of business.

Beyond Brunoy the train crosses a viaduct 413 yds. long and 100 ft. in height, commanding a beautiful view, and then enters the plain of *La Brie*.

16¼ M. *Combs-la-Ville*. — 19½ M. *Lieusaint*. — 24 M. *Cesson*. Near Melun the Seine is again reached and crossed by a handsome iron bridge of three arches.

28 M. **Melun** *(Grand Monarque; Hôtel de France)*, which lies about ½ M. from the station, the capital of the Département de Seine et Marne, an ancient town with 11,200 inhab., the Roman *Methalum*, or *Melodunum*, is picturesquely situated on an eminence above the Seine. The church of Notre Dame, dating from the 11th cent., the church of St. Aspais, of the 14th cent., and the modern Gothic Hôtel-de-Ville are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train enters the forest of Fontainebleau. The last station is (32 M.) *Bois-le-Roi*.

37 M. **Fontainebleau.** — The station is about a mile and a half from the palace (omnibus 30 or 50 c.).

Hotels. Hôtels de France et d'Angleterre, de l'Europe, and de la Chancellerie, all opposite the palace; de Londres, de l'Aigle Noir, du Cadran Bleu, du Lion d'Or, du Nord, and de la Poste, all near the palace, to the right on arriving. Ville de Lyon, Rue Royale 21, and several others.

Restaurants at most of the hotels. *Gros*, in the square near the palace (déj. 2, dîn. 2½ fr.). — **Cafés.** *Boulard*, Place aux Charbons; *Souchet* and *Rocher*, Grand'Rue; *Lez*, Rue de France.

Carriages. Per drive in the town or to the station 2½ fr.; for a visit to the forest, with two horses, 4 fr. for the first hour, and 3 fr. for each additional hour; with one horse 3 fr. for the first, and 2 fr. 25 c. for each following hour. Enquiry as to charges, however, should be made beforehand; and the same remark applies to the hotels. — In the Rue de France there are also several *voituriers* of whom carriages, horses, and donkeys may be hired.

Fontainebleau, which like Versailles chiefly owes its origin to the palace, is a quiet place with broad, clean streets, and about 11,600 inhabitants. With the exception of the palace, the only buildings of any importance are the modern *Church* and *Hôtel-de-Ville* in the Grand' Rue, not far from the square. The Place du Palais de Justice, at the back of the church, is adorned with a *Statue of General Damesme*, erected in 1851, a native of Fontainebleau, who was killed at Paris by the insurgents in June, 1848.

***Palace.** The château or palace of Fontainebleau, situated on the S.W. side of the town, is said to occupy the site of a fortified château founded by Louis VII. in 1162. It was *Francis I.* (d. 1547), however, who converted the mediæval fortress into a palace of almost unparalleled extent and magnificence. The general effect of the exterior is not, indeed, so imposing as that of some other contemporaneous edifices, as the building, with exception of several pavilions, is only two stories in height. The interior, however, which was decorated by French and Italian artists (Fontainebleau school, p. 93) in the style of Giulio Romano, is justly much admired. *Henri IV.* (d. 1610) afterwards made considerable additions, but since that period it has undergone little change. It was a favourite residence of *Napoleon I.*, but after the Restoration it was much neglected. *Louis Philippe* and *Napoleon III.* spent large sums of money in restoring it.

Several historical associations attach to the Palace besides those relating to Napoleon, Pius VII., and Queen Christina which we are about to mention. On 4th June, 1602, Henri IV. caused his companion in arms Marshal Biron to be arrested here on a charge of high treason, and a month later to be beheaded in the Bastille. Here, in 1685, Louis XIV. signed the Revocation of the Edict of Nantes, by which Henri IV. had granted toleration to the Protestants in 1598. The Grand Condé died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Empress Josephine in 1809.

The palace is shown daily from 12 to 4 o'clock, except on Tuesdays. On Sundays the throng of visitors is apt to be unpleasantly large. The custodian (fee 1 fr.) who shows the apartments is to be found at the entrance, or in the principal court, or in the offices to the left of the railing. Special permission must be obtained to visit the Salles des Chasses de Louis XV., situated beyond the Galerie de Diane, the apartment of Mme. de Maintenon adjoining the Escalier du Roi, and several other rooms, none of which however are particularly interesting.

This extensive pile of buildings contains five different courts — the *Cour du Cheval Blanc*, the *Cour de la Fontaine*, the *Cour Ovale*, or *du Donjon*, the *Cour des Princes*, and the *Cour d'Henri IV.* or *des Offices*.

The *Cour du Cheval Blanc*, by which we enter, the largest of these, is separated from the street and the Place de Ferrare or de Solferino by a railing, and derives its name from a statue it formerly contained. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The central part of the palace is approached by the massive *Escalier du Fer-à-cheval*, so named from its horse-shoe form. Visitors generally enter here, on the left side, and we shall briefly describe the route usually followed by the custodians.

The *Chapelle de la Trinité*, on the ground-floor to the left, is chiefly remarkable for its ceiling, painted by Fréminet (d. 1619), an imitator of Michael Angelo. In this chapel Louis XV. was married in 1725, and the Duc d'Orléans (p. 162) in 1837, and Napoleon III. was baptised in 1810.

A broad staircase ascending thence leads to the —

Appartements de Napoléon I., on the side of the garden next to the Orangery, which consist of an antechamber; secretary's room; bath-room, with mirrors adorned with paintings, which are said to have been brought from the apartments of Marie Antoinette at the Trianon; room in which Napoleon signed his abdication on 4th April, 1814, on the small round table in the centre; study, with a ceiling by J. B. Regnault (d. 1829) representing Law and Justice; bedroom with a handsome chimney-piece of the time of Louis XVI., a timepiece adorned with antique cameos, presented to Napoleon by Pius VII., etc.

To the left is the *Salle du Conseil*, of the period of Louis XV., decorated by Boucher (d. 1770), and containing furniture covered with tapestry-work from Beauvais. Then the *Salle du Trône*, with a handsome ceiling, containing a chandelier in rock crystal and wainscoting executed in the reigns of Louis XIII. and Louis XIV. We next enter the boudoir of Marie Antoinette, her bedroom

adorned with hangings presented by the city of Lyons, and two rooms containing vases from Sèvres.

We now reach the *Galerie de Diane*, or *de la Bibliothèque*, a hall 88 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by Blondel (d. 1853) and A. de Pujol (d. 1861). It contains the library and a number of curiosities, including Monaldeschi's coat of mail.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is now converted into a 'garde-meuble' and is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pretended trial for treason. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and Christina continued to reside at Fontainebleau for two years longer. A marble slab in the pavement of the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace, bears the following inscription: '*Le Samedi, 10 Novembre 1657, à 5 heures 3/4 du soir ont été déposés près du bénitier les restes du marquis de Monaldeschy, grand écuyer de la reine Christina de Suède, mis à mort dans la galerie des Cerfs du château de Fontainebleau à 3 heures 3/4 du soir*'.

We are next conducted to the *Salons de Réception*, adjoining the Cour Ovale. The antechamber is embellished with Gobelins tapestry, and the following apartment with tapestry from Flanders (myth of Psyche), as well as that of Francis I., which contains a handsome chimney-piece of the 16th century. The *Salon Louis XIII.*, in which that king was born, was adorned with paintings by Ambroise Dubois (d. 1615) from the story of Theagenes and Charicles. The *Salles de St. Louis* contain fifteen pictures relating to the life of Henri IV., and over the chimney-piece a statue and a portrait of the same king. The *Salle des Gardes*, the last of this series, looks towards the Cour de la Fontaine (p. 317). It contains a handsome chimney-piece, adorned with a bust of Henri IV. and statues of Power and Peace. A passage to the left leads to the —

Escalier du Roi, or grand staircase, adorned with paintings after Primaticcio by Nic. dell' Abbate, and entirely restored by A. de Pujol. The subjects are from the life of Alexander. A dark passage at the back of the *Appartement de Mme. de Maintenon*, which is situated above the Porte Dorée, leads to the —

**Galerie d'Henri II.*, or *Salle des Fêtes*, a hall 33 yds. long and 11 yds. in width. It was constructed by Francis I., richly decorated by Henri II., and successfully restored by Louis Philippe. The initial letter of Henri II. frequently recurs, together with a crescent and the letter *D*, the emblem and initial of Diana of Poitiers. The mythological frescoes by *Primaticcio* (d. 1570) and his pupil *Nic. dell' Abbate* (d. 1571) have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimneypiece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the *Galerie de François I.*, 70 yds. in length and $6^1/_2$ yds. in width, which extends from the Cour de la Fontaine (see below) to the vestibule of the Fer-à-Cheval (p. 296). It is embellished with fourteen large compositions by *Rosso Rossi* (d. 1541), representing allegorical and mythological scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The winged salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The *Vestibule* possesses handsome oaken doors of the time of Louis XIII.

To the left are the *Appartements des Reines Mères* and of *Pius VII.* They were once occupied by Catherine de Médicis (p. 91); by Anne of Austria (d. 1666), mother of Louis XIV.; and afterwards by Pius VII. who was a prisoner here from June 1812 to Jan. 1814.

We pass through two antechambers, and a room with Gobelins tapestry and furniture covered with stuffs from Beauvais, to the bedroom of Anne of Austria, which is also hung with Gobelins tapestry (battles of Alexander, after Le Brun). Beyond this are two small rooms, the pope's bedroom, and another apartment with Gobelins tapestry. The last of these rooms is near the fish-pond (see below). We then enter another room similar to the last, an antechamber, and the 'Galerie des Fastes', so called from a project of decorating it with paintings of the history of Fontainebleau. Two pictures here by Lucas van Leyden (d. 1533) represent the seasons.

Lastly we reach the *Galerie des Assiettes*, which was formerly shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences. It is also called *Galerie des Fresques* from the frescoes by A. Dubois which have been transferred hither from the Galerie de Diane.

The custodian then shows the *Theatre*, at the end of the S. wing, but as it contains nothing worthy of notice we may at once proceed to visit the grounds.

Gardens. Passing through a large doorway to the right of the Escalier du Fer-à-Cheval, we first enter the *Cour de la Fontaine*, to the right of which there is a *Pond* with a pavilion. The pond is famous for its stock of large and venerable carp, which visitors amuse themselves by feeding. (Bread for the purpose may be procured in the court.)

On the right lies the *Jardin Anglais*, planted under Napoleon I.

On the left, at the end of the *Avenue Maintenon*, which leads to the forest, rises the *Porte Dorée*, dating from the reign of Francis I., as the salamander in the armorial bearings indicates. It is adorned with old frescoes, now restored. This forms one of the

entrances to the *Cour Ovale*, or *du Donjon*, a court 80 yds. long and 34 yds. in width, the oldest in the palace. It has undergone various alterations and has lost its original form, but is still interesting on account of its fine colonnades of the early French Renaissance; the capitals of the pillars are especially fine. It is open to the public on Sundays only. To the E. is a curious gate, covered with a dome, called the Porte Dauphine, or the Baptistère, from the fact that Louis XIII. was baptised here.

Beyond the pond is the *Parterre*, a second public garden, designed by Le Nôtre in the reign of Louis XIV., containing a square pond and a round one. Farther on is the *Canal* (1320 yds. long), excavated by order of Henri IV., with statues and groups of bronze and marble in front of it. To the left is the *Park*, with a labyrinth. On the N. side it is bounded by the *Treille du Roi*, the vines trained on which produce excellent grapes ('Chasselas de Fontainebleau').

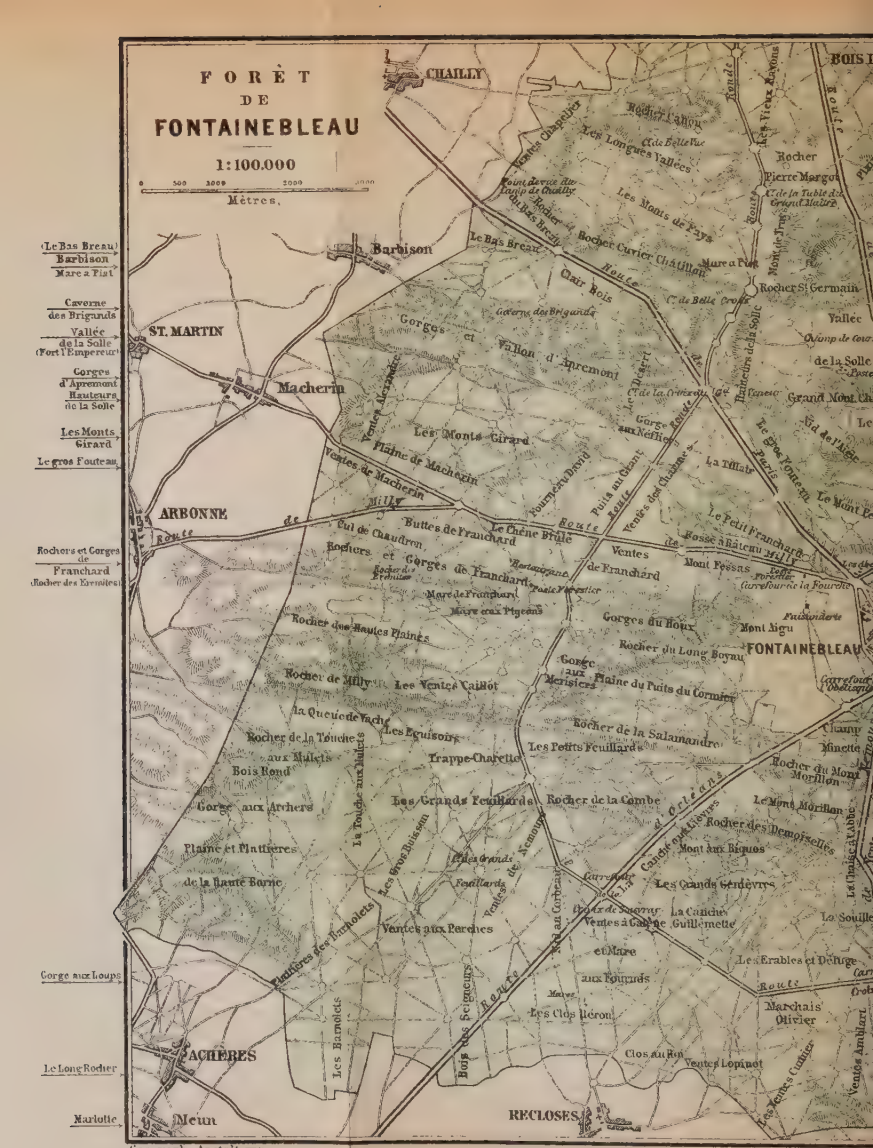
The ***Forest of Fontainebleau,** which is about 50 M. in circumference and covers an area of 42,500 acres, is justly regarded as the most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone which yields most of the paving stones used in Paris (800,000 annually). The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and there are good paths in every direction.

The best plan of the forest is the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by *Denecourt* (d. 1874), a local celebrity, who spent a considerable part of his life and of his patrimony in exploring and studying the forest, and in rendering its finest points accessible by footpaths. The map in the Handbook is a reduced copy of Denecourt's. All points where paths cross each other are provided with finger-posts. It should be observed that the blue marks, which M. Denecourt has caused to be placed on trees and rocks, indicate the way to the most picturesque points. The red marks are connected with the forest administration, and point in the direction of the town.

Few visitors extend their excursion beyond the *Rochers et Gorges de Franchard*, about 2½ M. from the town, to which, by attending to the following directions, the way will easily be found without a guide.

Near the Barrière de Paris, at the N.W. angle of the town, at the end of the Rue de la France, we follow the broad road diverging to the left from the high road to Paris; after 35 min. we reach a cross-way, where we take the road to the left, from which after 5 min. a footpath diverges to the right, leading through the forest in 5 min. more to the *Restaurant de Franchard*, the most frequented spot in the environs of Fontainebleau.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 2½ M. in circumference, begin about 5 minutes' walk to the W., at the *Rochers*


FORÊT
DE
FONTAINEBLEAU
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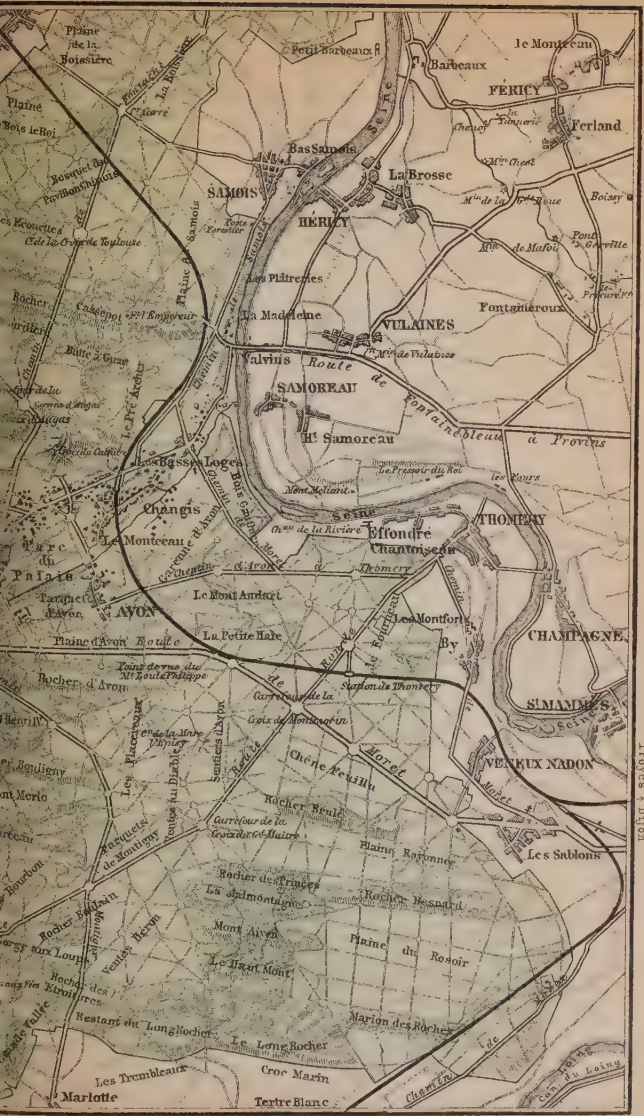
Mètres.
CHAILLY
Barbison
(Le Bas Breau)
Barbison
Mare à Piat
Caverne
des Brigands
Vallée
de la Solle
(Fort l'Empereur)
Gorges
d'Apremont
Hauteurs
de la Solle
Les Monts
Girard
Le gros Fouteau
Rochers et Gorges
de
Franchard
(Rocher des Eremites)
ST. MARTIN
Macherin
ARBONNE
Route de Milly
Cul de Chaudron
Buttes de Franchard
Le Chêne Brûlé
Rochers et Gorges de Franchard
Mare de Franchard
Mare aux Pigeons
Rocher des Hautes Plaines
Rocher de Milly
Les Ventes Caillot
la Queue de Vache
Les Equisoirs
Rocher de la Touche aux Mulets
Bois Rond
Gorge aux Archers
Plaine et Platières de la Haute Borne
Platières des Barnoles
Ventes aux Perches
Gorge aux Loups
Le Long Rocher
Mariotte
ACHÈRES
Les Barnoles
Meun
Les Monts Girard
Plaine de Macherin
Ventes de Macherin
Ventes Alexandre
Route de Milly
Route de Franchard
Ventes de Franchard
Mont Fessas
Gorges du Roux
Rocher du Long Boyau
Gorge aux Meristers
Plaine du Puits du Cormier
Rocher de la Salamandre
Les Petits Feuillards
Trappe-Charette
Les Grands Feuillards
Rocher de la Combe
Route de Milly
Route de Fontainebleau
Route Ronde
Route de Chailly
Route de Barbison
Route de la Solle
Route de Paris
Route de Melun
Route de Nemours
Route de Reigners
Route de Corbeil
Route d'Orléans
Route de Malesherbes
Route de Fontainebleau


Plaine de la Boissière
Petit-Barbeaux
Barbeaux
le Montceau
FÉRICY
Ferland
Bas Samois
SAMOIS
La Brosse
HÉRICY
Les Plâtreries
La Madeleine
VULAINES
Pontaméroux
Valvins
Route de Fontainebleau à Provins
SAMOREAU
Basses Loges
Changis
Seine
Effondre
THOMERY
Le Monceau
Parc du Palais
AVON
Le Mont Ardent
Les Montforts
CHAMPAGNE
Le Petit Mare
Plaine d'Avon
Route
Rocher d'Avon
Carrefour de la Croix de Montmorin
Ste MAMMÈS
VENEUX NADON
Chêne Achilla
Morret
Rocher Brulé
Les Sablons
Plaine Rayonnée
Rocher des Trinces
La Saimontagne
Rocher Besnard
Mont Aiven
Plaine du Rocoir
Le Haut Mont
Restant du Long Rocher
Marion des Roches
Le Long Rocher
Les Tremblaux
Croc Marin
Marlotte
Textre Blanc
Montargis
Troyes à Dijon
Wagner & Debes, Leipzig

des Ermites and the '*Roche qui pleure*', a little beyond the ruins of an ancient monastery (now a forester's house). The water which trickles from this 'weeping rock' is popularly believed to be a remedy for diseases of the eye; but its appearance is not inviting. The top of the rock commands a good survey of the gorge: in the distance to the N. are visible the *Gorges d'Apremont*, another rocky wilderness (see below). The visitor may now return to the town by the same route.

An excursion to the *Rochers et Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau* is not less interesting than the above. This locality affords an admirable field for artists, a whole colony of whom is established at the village of *Barbison* in the vicinity. A number of artists also reside at the village of *Marlotte*, on the S. side of the forest.

Many of the finest trees in the Bas-Bréau and in other parts of the forest are distinguished by various names, such as Henri IV., Sully, La Reine Blanche, etc. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills, extends the *Dormoir*, a plain partly wooded, and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting rendezvous. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, said once to have been the haunt of bandits. The man who lives in a rustic hut here sells beer and other refreshments at high prices, and also deals in holly walking-sticks, carved wood, living reptiles, etc.

Among many other beautiful objects for a ramble may be mentioned the *Gros Fouteau*, with its magnificent forest-trees, situated $1^1/_4$ M. from the town, to the right of the road to Paris, and near it the *Rendezvous des Artistes;* farther distant is the *Belle Croix*, with its numerous miniature lakes *(mares)*, the largest of which is the *Mare à Piat;* then the *Vallée de la Solle*, where races take place in summer; also the *Gorge aux Loups* and the *Long Rocher*, near the village of *Marlotte*.

The finest point of view near Fontainebleau is the **Fort de l'Empereur*, which is easily reached in 25 min. from the railway station. We ascend the road to the left by the unpretending restaurants at the station; after 10 min., where the wood begins, we enter it to the left, and follow the broad, sandy path, leading to the height on which the 'Fort' is situated. This 'fort' is a belvedere, built in the form of a miniature fortress, which commands a picturesque and very extensive panorama, embracing a great part of the forest, and to the N. and E. the chain of hills, studded with numerous villages, at the base of which the Seine flows. The town of Melun is distinctly visible, and in clear weather Paris itself may be descried in the distance.

41. From Paris to Compiègne.

Chantilly. Pierrefonds.

52½ M. Chemin de Fer du Nord (station, Pl. R, 24; see p. 34). Express (1st class only) and fast (1st and 2nd class) trains in 1½ hr., ordinary trains in 3 hrs.; excursion trains in summer at reduced fares (see advertisements). Ordinary fares 10 fr. 30, 7 fr. 75, 5 fr. 65 c.; return-tickets 15 fr. 50, 11 fr. 65, 9 fr. 60 c. — To Chantilly: twenty-two trains daily, express in 40 min., ordinary trains in 1¼ hr.; fares 5 fr. 5, 3 fr. 75, 2 fr. 80 c.; return-tickets 7 fr. 50, 5 fr. 70, 4 fr. 75 c.

4½ M. *St. Denis*, see p. 303.

The *Ligne de Pontoise* which diverges here, was for a long time the only railway between Paris and Creil, and is 10½ M. longer than the route by Chantilly. Stat. *Enghien*, see p. 312. Stations *Ermont*, *Franconville* (1¼ M. from which is *St. Leu-Taverny*, the modern church of which contains the tombs of several members of the Bonaparte family; comp. p.), *Herblay*.

19 M. **Pontoise** (*Hôtel de Pontoise*), a town with 6480 inhab., is commanded by St. Maclou, a church of the 12th and 16th centuries, situated on a rock. A new line runs hence direct to *Dieppe* by *Gisors* and *Gournay*.

The next places in the valley of the Oise are — *St. Ouen l'Aumône*, with a picturesque château; *Auvers*, with an interesting church; *L'Isle Adam*, one of the finest points on the line; *Beaumont*, with its Gothic tower; *Boran*, *Précy*, and *St. Leu*, which possesses a handsome church in the transition style. The line rejoins the Chantilly railway near *Creil* (p. 322).

Beyond the canal of St. Denis (p. 321) rise the forts *du Nord* and *de la Briche*. — 7 M. *Pierrefitte-Stains*. — 9½ M. *Villiers-le-Bel*, the station for *Gonesse* (2½ M.), which has a fine church of the 12th and 13th centuries, and for *Ecouen* (3¾ M.), the château of which, erected in the 16th cent., was formerly a school of the Légion d'Honneur (p. 312). Gonesse and Ecouen are connected with the station by a line of tramways. — 12½ M. *Goussainville*. — 15 M. *Louvres*. — 19 M. *Luzarches*. The train now enters the forest of Coye. — 22½ M. *Orry la Ville*.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct* of fifteen arches, 363 yds. in length, and 130 ft. in height, commanding a fine view. To the right are the *Etangs de Commelle*, on the bank of which stands the *Château de la Reine Blanche*, a small modern Gothic building occupying the site of an ancient château once occupied by St. Louis and Queen Blanche. Beyond the viaduct the train enters the forest of Chantilly, which adjoins that of Coye.

25½ M. **Chantilly.** — Hôtel des Bains, near the stables and the race-course; Hôtel du Cygne; du Lion d'Or; d'Angleterre. — *Café* at the beginning of the Grande Rue. — Omnibus into the town 25 c.

Races take place in May, September, and October. The principal French race, the Grand Prix of the Jockey Club, is decided on the Sunday after the second week of May.

Chantilly, a town with 3500 inhab., presents a thronged and busy scene during the race-meetings. The traveller may visit the

place in the interval between two trains on his way back from Compiègne.

Quitting the station, we observe the forest opposite, through which we may return after seeing the town. To the left lie the town, which contains nothing noteworthy, and the *Pelouse*, or race-course. To the right, near the forest, farther on, are the *Stands* for spectators, and to the left the extensive *Stables* (18th cent.) of the Condés, who formerly resided at Chantilly.

Farther on are two châteaux. Below is the château of *Chantilly*, erected under Constable Anne de Montmorency by Jean Bullant (p. 148), with a beautiful garden laid out by Le Nôtre. Higher up stands the château of *Enghien*, built by the second last Prince of Condé, shortly before the outbreak of the Revolution, with a fine park. The gardens of the châteaux are shown to visitors by the gardeners. The park between them is open to the public on Thursdays and Sundays from 12 to 4 o'clock. Owing to the sad havoc committed by the Revolution, Chantilly is now a mere shadow of the place described by Mme. de Sévigné, the scene of the magnificent fêtes given to Louis XIV. which she mentions in describing the death of Vatel. It is said, however, that the mansion and grounds are about to be restored by the Duc d'Aumale, the heir of the Condés, to whom a decree of the National Assembly in 1872 gave back the ancestral property of which he was deprived during the second empire.

The *Forest* of Chantilly, which covers an area of 6125 acres, is traversed by the Route du Connétable, a broad avenue to the left of the race-course, which leads to the Etangs de Commelle, in the most beautiful part of the forest, about $3^1/_2$ M. distant (p. 320). The entrance to the avenue is embellished by two lions.

A branch line runs from Chantilly to (13 min.) *Senlis*, and thence to (1 hr. 5 min.) *Crépy-en-Valois* on the Soissons railway.

Senlis (*Hôtel du Grand Cerf*), the Roman *Civitas Silvanectensium*, situated on the *Nonette*, is a pleasant little town with 6000 inhab., which is frequently mentioned in mediæval history. The Gothic **Cathedral*, a handsome building of the 12th-16th cent., possesses a portal adorned with bas-reliefs and statues, and two square towers, one of which is 250 ft. in height. The church and abbey of *St. Vincent*, dating from 1130, and several other buildings here are also interesting. — The gingerbread ('pain d'épice') of Senlis is much esteemed.

Beyond Chantilly the train crosses the valley of the *Nonette* by a second *Viaduct*, 484 yds. in length and 68 ft. in height, consisting of 36 arches, and commanding a fine view. It then passes through a cutting, traversing the quarries of *St. Maximin*, which have yielded excellent building stone from the middle ages onwards, and soon crosses the *Oise*, on the banks of which is still seen the clearing where the Germans constructed a bridge across the river during the war of 1870-71. To the left is the line to Pontoise (p. 320); and in the same direction are seen the village and manufactories of *Montataire* (4500 inhab.), commanded by a

handsome church of the 12th and 13th, and a château of the 15th century. The Creil and Beauvais (23 M.) line diverges to the right.

Beauvais *(Hôtel du Cygne)*, a town with 16,600 inhab., the capital of the Département de l'Oise, possesses a remarkably fine Gothic *Cathedral. The choir and transept alone are completed, but their dimensions are very imposing, the central part being 153 ft. in height and 46 ft. in width. *St. Etienne* and the *Palais de Justice* are also worthy of a visit, and the manufactures of carpets and tapestry are very important.

32 M. **Creil** *(Buffet)* is an important station on the Chemin de Fer du Nord, being the junction of five different lines. From 75 to 80 passenger-trains and the same number of goods-trains pass through Creil daily.

The town, with 5000 inhab., prettily situated on the Oise, contains nothing to detain the traveller, with the exception perhaps of its church, a building of the 12th and 15th cent., and the ruins of the church of St. Evremond of the 12th cent. on an island, now the property of a porcelain manufactory.

After leaving Creil the train skirts the Oise, while the line to Amiens diverges to the left (p. 332). — 39 M. *Pont Ste. Maxence*, a small town with 2407 inhab., possesses a handsome bridge, and a few picturesque old houses of the 15th and 16th centuries. — 45 M. *Verberie*.

52½ M. **Compiègne.** — HÔTEL DE LA CLOCHE, adjoining the Hôtel de Ville; DE FRANCE, in a neighbouring street; DE FLANDRE, near the station, adjoining the bridge. — *Restaurant du Pont Neuf*, beyond the bridge. — *Cafés* in the Place de l'Hôtel de Ville. — Omnibus to Pierrefonds from the station and the Hôtel de la Cloche in 1½ hr., starting at 10.30 and 3.30; fare 2 fr. or 1 fr. 75 c. — Carriage thither 10-12 fr. — *English Church*.

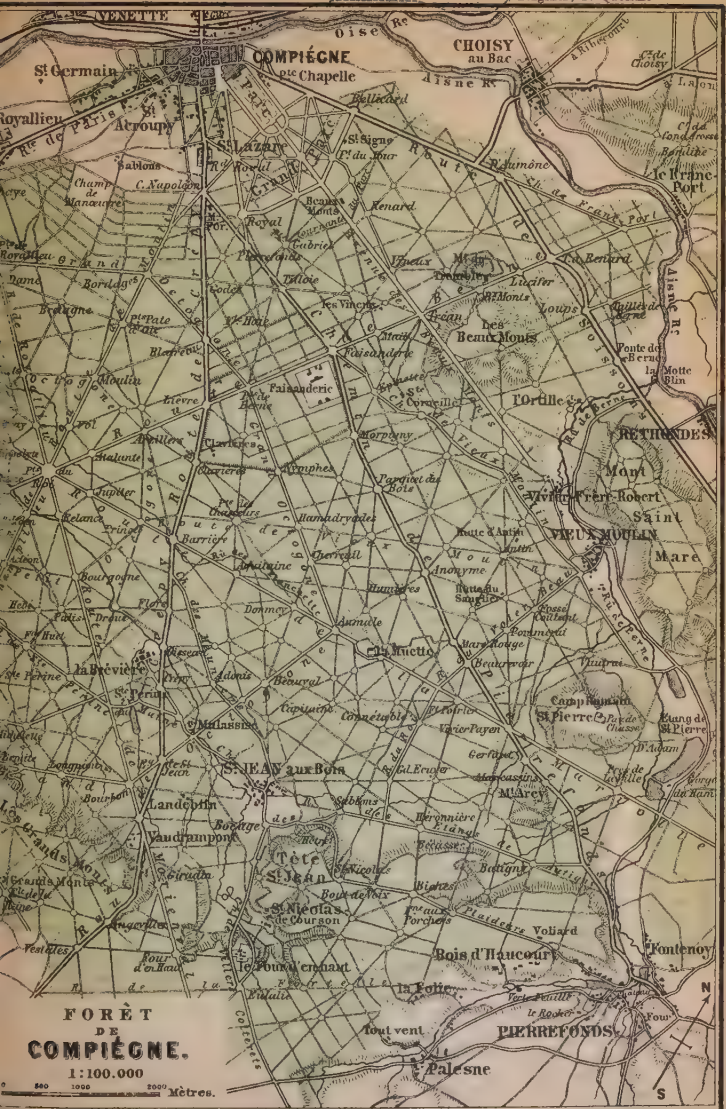
Compiègne, on the *Oise*, a town with 13,393 inhab., was always a favourite country residence of the monarchs of France, and is therefore a place of some historical importance. It was at the Pont St. Louis at Compiègne that the heroic and unfortunate Joan of Arc was taken prisoner by the Burgundians in 1430.

Turning to the right on leaving the station, and crossing the Oise, we soon reach the *Hôtel de Ville*, erected at the beginning of the 16th cent., with a fine façade, formerly adorned with statues, above which rises a belfry, 152 ft. in height. The right wing has recently been rebuilt on a larger scale.

The Hôtel de Ville contains a MUSEUM, presented to the town in 1843 by *M. Vivenel*, the architect (open on Thursdays and Sundays from 2 to 4 or 5 o'clock; to strangers on other days on payment of a fee).

On the ground-floor is a room filled with paintings: 2. *Panini*, Arch of Constantine at Rome; 3. *Panini*, Virgin and Child; 13. *Murillo*, Beggar-boys playing; 15. *Champaigne*, Portrait of Descartes; 20-23. *Michael Wohlgemuth*, Four wooden altar-pieces with representations of the sufferings of Christ; 33. *Jean Cousin*, Allegorical subject; 46. *Papety*, A happy dream. — A second room contains drawings by *Bronzino*, *Raphael* (?), *Rembrandt*, *Van der Meulen*, *Albert Dürer*, *Boucher*, *Jacques Callot*, and other artists.

Three rooms on the first floor contain mediæval and Renaissance sculptures, furniture, weapons, inscriptions; *208 and 216, Two torsos of



graph. Anstalt von
Wagner & Debes, Leipzig

Greek workmanship. — In the fourth room are exhibited modern sculptures, cameos, fayence, glass, enamels, and a small ethnographical collection.

The church of *St. Jacques*, to the right, a little farther on, an early Gothic building (about the year 1200), was much disfigured in the 15th century. Above the façade (of the 15th cent.) rises a tower with a Renaissance dome, 130 ft. in height. The church contains a bénitier of the 12th cent., and fine modern stained glass.

The church of *St. Antoine*, on the other side of the town, dates from the 12th and 16th cent., and contains a handsome choir and font of the 12th century.

Compiègne is a pleasant summer residence and has attracted a small English community. The tasteful *English Church* was completed in 1869.

The **Château**, or *Palace*, the most important, though not the most attractive edifice at Compiègne, situated a little beyond the church of St. Jacques, was built by *Gabriel* in the reign of Louis XV. In front of the façade next the town is a double colonnade, 50 yds. in length. A second façade, 212 yds. in length, overlooks the park, and has a terrace commanding a fine view through an avenue in the forest, nearly 4 M. in length. An iron trellised walk $^3/_4$ M. in length, leading from this terrace to the forest, was constructed by order of Napoleon I. to remind the Empress Marie Louise of her favourite trellis at Schönbrunn.

A museum of antiquities from Cambodia, a Chinese district under the protectorate of France, situated to the E. of Cochin China, has recently been established in the château. It is open to the public on Tuesdays, Thursdays, Saturdays, and Sundays from 10 to 4 o'clock, but is shown on other days also on payment of a fee.

The **Musée Cambodgien**, or *Musée Khmer*, arranged in the large vestibule (Salle des Colonnes) of the ground-floor opposite the entrance, consists of very interesting sculptures found in Cambodia. These once belonged to huge buildings erected by the Khmers, a people now almost entirely consigned to oblivion. Some of these edifices have been re-discovered in the depths of pathless forests from accounts given by travellers of the 18th century. Photographs and a map of the ruins kept at the museum will enable the visitor to form an idea of their appearance and situation. The objects in the museum were obtained on the expeditions of Lieutenant *Delaporte* in 1874 and Captain *Filor* in 1875.

On the right and left of the principal entrance are figures of Buddha seated on the folds of serpents with seven heads. — On the right side, in the centre, is the end of a balustrade in the form of a dragon with seven heads; a sacred landmark adorned with numerous small figures with four arms; an elephant decorated with bells and jewels; another end of a balustrade; a lion emblematical of war; giants coming from a bridge and carrying a serpent. — Returning towards the entrance, on the right: spout of a gutter; two frontons, the second with a group of dancing women; a small sacred landmark, etc. — On the side next the windows are impressions from sculptures and inscriptions.

On the left side, beyond the first Buddha, in the centre: Buddha with eight arms and armed with a cuirass; curious lion; corner-pilaster with two goddesses in a niche; statue of a dancing woman; statue in a stooping posture; head with four faces; statue of a giant. — At the end, two

divinities of the dance: on the sides, casts and bas-reliefs, representing, on the left, the death of the king of the apes; on the right, a queen in her palanquin. — Then, along the wall: a pediment adorned with foliage; heads, fragments of friezes, etc. — On the same side, between two columns, a Buddha in bronze, etc.

Interior of the Palace. On the grand staircase *(escalier d'honneur)* an antique sarcophagus in white marble; two Gallo-Roman jars.

First Floor. *Salle des Gardes*, adorned with sculptures by *Beauvallet*. Ten panoplies; a Gallo-Roman museum consisting of the yield of excavations in the forest of Compiègne; glass-case containing antiquities of the Merovingian period.

R. *Salles des Huissiers*. Paintings by *Oudry* and *Desportes;* small groups in bronze and in marble.

Grands Appartements (central building, side next the park). 1st Room. Furniture and tapestry from Beauvais; tapestry from the Gobelins; grisailles by *Sauvage*. — 2. Dining-room. Vases from Sèvres; tapestry. — 3. Bedroom. Vase from Sèvres, with a painting representing the Nuptials of the Doge of Venice with the Adriatic.

Appartements de l'Empereur. Small Dining-room. Two fauns of walnut wood, serving as candelabra; grisailles by *Sauvage*. — Salon des Aides-de-Camp. Furniture from Beauvais; vases from Sèvres. — Salon de Famille. Similar furniture; two handsome candelabra in gilded bronze. — Salle du Conseil. Furniture in the style of Louis XV.; table in Florentine mosaic; Gobelins tapestry (Spring, Summer, and Autumn). — Bedroom. Ceiling by *Girodet*, representing War, Justice, Power, and Eloquence. — Library. Ceiling by *Girodet*, Minerva, Apollo, and Mercury.

Appartements de l'Impératrice. Salon de Musique. Furniture of the time of Louis XVI.; Gobelins. — Bedroom. Ceiling by *Girodet*, Aurora; panels by the same, the Seasons. — Boudoir. Sèvres vase on a black marble base adorned with cameos. — Reception Room. — Salon des Fleurs (so called from its panels by *Dubois*). Handsome rosewood furniture. — The following 'Salon de Repos', with ceiling by *Girodet* (Departure of the warrior, Battle, Victory, Return) is usually closed.

The next two rooms, the *Salle de Stuc* and *Galerie des Fêtes*, along with the Escalier d'Honneur, contain a collection of 200 pictures from the new Louvre (catalogue 15 c.): 8-38. *Charles Coypel*, Series of pictures illustrating Don Quixote; 55. *Gros*, Equestrian portrait of Napoleon I.; 63. *Lagrenée*, Close of the contest; 70. *Lebrun* and *Van der Meulen*, Equestrian portrait of Louis XIV.; 78-87. *Natoire*, Scenes from Don Quixote, painted for reproduction in Gobelins tapestry (hung in the Galerie Neuve leading to the theatre); 136. After *Correggio*, Nymph; 148. *Luca Giordano*, Jesus in the Temple; 173. *Rubens*, Young man; *Van der Meulen*, Battle of Cassel; 179. *Van der Meulen*, Capture of St. Omer.

The ceiling of the Galerie des Fêtes by *Girodet*, and the white marble statues of Napoleon I. and his mother Letitia Bonaparte by *Canova*, also deserve attention. In an ante-room: *Dietz* (after Zedlitz), Review by night.

Salon de la Chapelle. Gobelins tapestry, after Raphael; Sèvres vases. — The *Chapel* (seen from the tribune) contains pictures, including a Holy Family ascribed to *Leonardo da Vinci* (?), and Jesus in the house of Simon the Pharisee, by *Paolo Veronese*.

The *Park* (see above; entered by a gate on the left of the Cour d'Honneur) is adorned by several statues. To the right on approaching from the palace: Mucius Scævola, by *Gruyère;* Ceres and Flora, by *Droz;* Cain, by *Jouffroy*. To the left: Argus, by *Debay;* Ulysses, by *Barré Fils*. Also a number of bronze and marble copies of antiques.

The *Forest*, which is intersected by 354 roads and paths, and affords many beautiful walks, is 36,270 acres in area and 59 M. in

circumference. The routes are indicated by finger-posts, the red marks, as at Fontainebleau, pointing in the direction of the town.

The most interesting excursion from Compiègne is to *Pierrefonds*, 9 M. to the S. E. (conveyances, see p. 322). The road to it *(Chemin de Pierrefonds)* traverses the whole of the forest. At the point of intersection with the *Route de Berne*, a road also diverges slightly to the right to Vieux Moulin (p. 326). On this last road lies *St. Corneille*, with the ruins of an abbey church of the 12th century, a visit to which occupies $^1/_2$ hr.

Pierrefonds (*Hôtel des Bains*, with baths, open in summer only; **Hôtel du Château*, below the castle, to the left; *Restaurant* opposite the lake), a village with 1900 inhab., prettily situated on a small lake, and possessing a mineral spring, is chiefly interesting on account of its magnificent —

**Feudal Castle.* This building was erected in 1390 by Louis of Orleans, brother of Charles VI., and was one of the strongest and handsomest of the castles of that period. It was besieged four times by the royal troops, and was at length dismantled in 1617. During the Revolution it was sold, and was afterwards purchased by Napoleon I. It has recently been restored by the talented architect *Viollet-le-Duc;* the interior is not yet completed. The instructive 'Notice historique et descriptive' of the castle ($1^1/_2$ fr.) is also by Viollet-le-Duc. (Or the traveller should read the interesting 'Annals of a Fortress', a translation of a work by the same author.)

The imposing edifice stands on a rocky height above the village, covering an area of nearly $1^1/_2$ acres. At the corners and in the centres of each side rise eight massive loopholed towers, 112 ft. in height, with walls 15-20 ft. thick, the one on the S. side being the largest, and separated from the rest of the plateau by a moat. On this side is the entrance to the castle. We ascend the narrow street to the left of the Place in the village, which leads us to the second gate. The route crosses two permanent bridges and one drawbridge.

The most interesting part of the castle is the *Donjon*, or keep, to the right, containing the castellan's apartments (fee).

First Floor. Salle de Réception with its old chimney-piece; study; bedroom embellished with frescoes representing the life of a knight, and the knights of the round table. — Second Floor. Handsome hexagonal chamber, whence one of the towers, commanding a fine view, may be ascended.

Beyond the keep, on the right, is the chapel, the interior of which is still unfinished. Adjacent to it is a court, separated from the other by a portcullis, and communicating with the outside by means of a door, 33 ft. above the ground.

In the principal court rises a modern statue in bronze, by *Frémiet*, of Louis of Orleans, the founder of the castle. The ground-floor on this side, the interior of which is unfinished, was once occupied by the soldiery.

We next visit the first floor of the building to the left, which contains a spacious hall (57 by $10^1/_2$ yds.), adorned with a double chimney-

piece with statues of nine heroines of mediæval romance. At the opposite end are statues of Turpin, Roland, Charlemagne, Oliver, and others.

The vaults and dungeons of the castle are not shown.

The traveller may now visit the grounds of the bath establishment, to the left of the lake, the church, and the pleasant country-seat of M. Sabatier, with its well-kept hot-houses (fee).

In returning to Compiègne we choose the route viâ *St. Pierre*, with its ruined church, and *Vieux Moulin*. Near the latter is **Mont St. Mare*, with six different points of view, with notices indicating the places visible from each. The whole walk back to Compiègne by this route will take 5-6 hrs.

Boulogne
LA MANCHE
Avant Port
FORT
Bassin à flot
Quai Bonaparte
Quai du Bassin
Boul.d de Chatillon
Jetée de l'Est
Jetée de l'Ouest
Chemin de la Baraque
Etablt des Bains
Pl. Daumont
Des Paquebots
Pont et Chaussée
Calais
Couvent de Sœurs de la Retraite
Jardins
Eau Minerale
Couvent de la Visitation
Ancien Cimetiere des Anglais
Cimetiere des Francais et Anglais
Chateau
Lintellerie
Rue Notre Dame
Rue de Calais
Rue de la Porte Neuve
Rue de la Monnoye
Rue des Tailleurs
Rue Royale
Rue Porte Gayole
Rue Nationale
Rue de la Lampe
Rue de la Chaussée
Rue de la Liane
Rue de la Fidelité
Rue de la Grande Fidelité
Rue de la Capucine
Rue de Lille
Rue de Tournehem
Rue de Vimereux
Rue de Capecure
Rue de Dunkerque
Rue de Paris
Rue de Lyon
Rue de Marseille
Rue de Toulon
Rue de Bordeaux
Rue de Nantes
Rue de Rouen
Rue de Strasbourg
Rue de Metz
Rue de Nancy
Rue de Lorraine
Rue de Bretagne
Rue de Normandie
Rue de Picardie
Rue de Flandre
Rue de Boulogne
Rue de Calais
Rue de Montreuil
Rue de Desvres
Rue de Wimille
Rue de Samer
Rue de Hesdin
Rue de Frethun
Rue de Guines
Rue de Marquise
Rue de Licques
Rue de Wissant
Rue de Sangatte
Rue de Ferques
Rue de Wimereux
Rue de Condette
Rue de Neufchatel
Rue de Desvres
Rue de Samer
Rue de Hesdin
Rue de Frethun
Rue de Guines
Rue de Marquise
Rue de Licques
Rue de Wissant
Rue de Sangatte
Rue de Ferques
Rue de Wimereux
Rue de Condette
Rue de Neufchatel
Pl. d'Alton
Pl. Belleroute
Pl. de la Capucine
Pl. de la Gare
Pl. de l'Eglise
Pl. de la Fidelité
Pl. de la Grande Fidelité

NORTHERN FRANCE.

A. ROUTES FROM LONDON TO PARIS.

42. By Folkestone, Boulogne, and Amiens.

255 M. By TIDAL EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross or Cannon Street in 9-10 hrs., average sea-passage 2¼ hrs.; fares 2*l.* 16*s.*, and 2*l.* 2*s.*; return-tickets valid for one month 4*l.* 15*s.* and 3*l.* 15*s.* — Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Night-service at reduced fares, 2nd class 31*s.* 6*d.*, 3rd 21*s.* (tickets available for three days only); return-tickets available for 14 days, 47*s.* and 31*s.* 6*d.* Omnibus from the harbour at Boulogne to the railway station included in 1st and 2nd class fares. Luggage registered from London or Folkestone to Paris is not examined before arrival at Paris (station, Place Roubaix).

By *Steamboat from London to Boulogne* daily (see advertisements in 'Bradshaw') and thence to Paris by railway, a journey of 14-17 hrs. exclusive of detention at Boulogne, where the trains do not correspond with the steamers; river-passage about 6 hrs., sea-passage 4-5 hrs.; fares 26*s.* 6*d.*, 22*s.*, 19*s.*, 16*s*; tickets available for three days. This is the cheapest, and in favourable weather the pleasantest route.

Boulogne-sur-Mer. — **Hotels.** *HÔTEL DES BAINS, HÔTEL D'ANGLETERRE, and HÔTEL MEURICE, in the Rue l'Ecu, and near the harbour. Opposite the steamboat-quay: LONDON AND FOLKESTONE HOTEL. At the baths: GRAND HÔTEL DU PAVILLON, commanding a fine view. There are also numerous *maisons meublées*, *pensions*, and furnished apartments, suitable for a prolonged stay.

Restaurants. *Fauchoix* (Biausse) Quai de la Flotille; *Fourny*, Quai des Paquebots; *Howe*, Grand' Rue 83; also at the hotels and at the railway-station.

Voitures de Place. From 6 a. m. to midnight per drive 1½ fr., per hour 2 fr.; from midnight to 6 a. m. 2 fr. and 2½ fr. respectively.

Omnibus from the steamboat to the railway station gratis for 1st and 2nd class through-passengers. Other persons pay 50 c. without luggage, and 75 c. to 1½ fr. with luggage, according to its weight.

Steamers to *Folkestone* twice daily, fares 8*s.* 6*d*, and 6*s.* 6*d*; to *London* daily, fares 11*s.*, 8*s.*

Baths. *Sea-baths* (p. 328) 75 c., including machine and towels; subscription for 12 baths 8 fr. — *Fresh-water Baths* at the Hôtel des Bains.

Post Office, Rue des Vieillards 28. — **Telegraph Office** at the Hôtel du Nord, and other places.

English Church Service in the Haute-Ville, the Basse-Ville, the Rue Royale, and the Rue de la Lampe.

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gesoriacum* of the Romans, is an important seaport town, the capital of the Département Pas-de-Calais, situated on the *Liane*, with a population of 40,000, of whom upwards of 2000 are permanent English residents. The town may

be said to combine a certain degree of English comfort with French taste. It possesses 120 schools of various kinds, many of which enjoy a high reputation.

The *Basse-Ville* lies on a slight eminence on the right bank of the river. A broad street, named successively the *Rue de la Lampe*, *Rue St. Nicolas*, and *Grand' Rue*, leads from the *Pont de l'Ecluse* to the *Haute-Ville*. This line of streets is intersected by another line formed by the *Rue de l'Ecu* (formerly *Napoléon*) and the *Rue Royale*, from N.E. to S.W., the busiest part of the town, where the principal shops are situated.

The *Museum* (open to the public on Sund., Thurs., and Sat., 10-4; at other times, fee 1 fr.), in the Grand' Rue, contains interesting ethnographical and historical collections.

At the end of the Grand'Rue, on the left, is the *Esplanade*, a small Place, adorned with a colossal bust of Henri II., by *David*.

The *Haute-Ville*, enclosed by ramparts, is entered by the *Porte des Dunes*, within which, to the left, is situated the *Hôtel de Ville*, erected in 1734 on the site of an ancient castle, where the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre Dame*, a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dunes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, in the interior of the church (admission gratis).

The *Château*, situated at the E. angle of the Haute-Ville, in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks and an artillery depôt.

The *Harbour*, especially the W. part near the *Douane*, and the steamboat-quay, with the principal hotels, present a very busy scene. At the end of the harbour is situated the *Etablissement de Bains*, open from May to November.

The *Pier*, or *Jetée*, on the N. side, which extends 650 yds. into the sea, is a favourite evening promenade. The opposite (W.) pier is 400 yds. longer. Both are provided with lighthouses.

The large semicircular *Basin* on the left bank of the Liane was constructed by Napoleon I. to accommodate the flotilla which was to convey his troops to England (see below).

The *Fish-Market* is held early in the morning on the quay, near the Hôtel des Bains. The fishermen and their families occupy a separate quarter of the town on the W. side, and form one-tenth of the population. They are remarkable for their

adherence to the picturesque costume of their ancestors, and they differ considerably in character and customs from the other inhabitants of the town. Their wives, who are called *Matelottes*, exercise unlimited sway on shore, whilst the sea is the undisputed domain of the husbands.

Boulogne possesses upwards of 250 fishing-boats, which extend their voyages during the herring fishery as far as the Scottish coast, and even to Iceland, and in favourable seasons realise as much as 60,000*l.* — The commercial importance of the harbour is increasing, and the goods which pass this way now amount to 320,000 tons per annum.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of marshals Soult, Ney, Davoust, and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the English fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

Napoleon's Column, or the *Colonne de la Grande Armée*, a Doric column, constructed by Marquise, 172 ft. in height, situated 2 M. from Boulogne on the road to Calais, was founded in 1804 to commemorate the expedition against England the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre Dame (custodian 1/2 fr.). Model in the museum (p. 328).

A *Block of Marble*, placed about 3/4 M. nearer the coast, commemorates the distribution of the decorations of the Legion of Honour to the army in 1804. In the vicinity is the pilgrimage chapel of *Jésus Flagellé*.

Nearer the town, on the chalk cliffs *(falaises)* above the bathing establishment, are seen the scanty remnants of a Roman tower, called *La Tour d'Ordre* (a corruption of *turris ardens*), supposed to have been a lighthouse, erected in A. D. 40 by Caligula, who, like Napoleon, made an unsuccessful attempt to invade England from this point. The tower was 136 ft. in height and built of brick. When this district was conquered by the English in 1544, the tower stood at a distance of 200 yds. from the cliffs; but a century later it fell, and the sea has since made such encroachments that the fragments of the tower are now close to the brink. Model in the museum (p. 328).

From Boulogne to Paris.

159 M. Chemin de Fer du Nord. Express in 4 1/2, other trains in 6 7 1/2 hrs.; fares 31 fr. 25, 23 fr. 45, 17 fr. 20 c.

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. To the right of (3 M.) *Pont-de-Briques* are the blast furnaces of *Autreau*. The train passes through a short tunnel.

9 M. *Neufchâtel.* The train traverses sandy downs, and crosses the *Cauche* by a bridge 550 yds. in length. Beyond (17½ M.) *Etaples* are two lofty lighthouses. — 24 M. *Montreuil-Verton.* At *Berck*, 4½ M. distant (omnibus 1¼ fr.) there is a bath-establishment. — 34½ M. *Rue*, from which an omnibus (1¼ fr.) runs to (5 M.) *Le Crotoy*, a small harbour and sea-bathing place on the estuary of the Somme.

40½ M. *Noyelles* is situated in the midst of a dreary expanse of sand. In the vicinity the *Somme* was crossed by Edward III. before the battle of Crécy in 1346. — Branch-line to the right to (4 M.) *St. Valéry-sur-Somme.*

49 M. **Abbeville** *(Hôtel Tête de Bœuf)* is a cloth manufacturing town, with 19,300 inhab., on the Somme, and connected with the sea by means of a canal. The principal building is the unfinished *Church of St. Vulfran*, founded by Cardinal d'Amboise, the minister and favourite of Louis XII., at the beginning of the 16th century.

The scenery becomes more picturesque as the train ascends the fertile valley of the Somme.

54½ M. *Pont-Remy.* On the right bank of the Somme, at some distance from the line, is the village of *Ailly-le-Haut-Clocher*, with its lofty spire. — 59½ M. *Longpré.* A branch-line diverges here to *Tréport*, a sea-bathing place.

64 M. *Hangest*; 68½ M. *Picquigny*, with the considerable ruins of a stronghold of the 16th cent; 71½ M. *Ailly-sur-Somme.* The train now passes through two short tunnels and stops at —

76½ M. **Amiens.** — Hôtel de l'Univers, Hôtel du Rhin, both in the Rue Noyon, the street opposite the station; Hôtel de France et d'Angleterre, Rue des Rabuissons 19, nearer the centre of the town; Hôtel de Paris, Rue des Jacobins 20, 22, to the left of the Rue de Noyon.

Amiens, the ancient capital of Picardy, now that of the Department of the Somme, with 66,800 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Avre* and the *Selle.* These streams form numerous canals, which are invaluable for the industrial purposes of the town. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The lower part of the town, with its canals and narrow streets, is the manufacturing quarter, while the central part contains the best shops, and the new town is separated from both these quarters by handsome boulevards. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon. Following the Boulevard de l'Est, to the right, and then the Rue de l'Observatoire, the second street to the left, we soon reach the —

*Cathedral, one of the most imposing Gothic churches in Europe, erected in 1220-1288 by the architects *Robert de Lu-*

zarche, *Thomas de Cormont*, and his son *Renault*. Length 157 yds., length of transept 71 yds., width of nave 48 yds. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th (the lower) and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. Portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The FAÇADE contains three lofty recessed porches, richly adorned with reliefs and statues. '*Le beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The INTERIOR consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernised. The bronze monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th cent. The wall of the choir is adorned with reliefs representing on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1480 and 1530. Behind the high-altar is the '*enfant pleureur*', a much admired, but overrated weeping angel, by Blasset.

The **Choir Stalls*, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are scriptural, and also represent different worldly occupations.

Amiens contains little else to detain the traveller. In the Place at the back of the church is a statue in bronze of *Peter the Hermit*, or Pierre of Amiens, the promoter of the first crusade. In the Rue des Rabuissons are the *Préfecture*, with a *Beffroi* partly of the 15th century, and the *Musée*, containing collections of some merit and modern pictures. The Rue St. Denis, which debouches opposite the S. arm of the transept of the cathedral, contains the new *Palais de Justice*. In the Place St. Denis rises the colossal statue of *Dufresne Ducange* (d. 1688), an eminent linguist and a native of Amiens.

On the opposite side of the station, on the W. side of the town, is the pleasant *Promenade de la Hotoie*.

A branch-line connects Amiens with *Rouen* (in $3^1/_2$-4 hrs.).

$79^1/_2$ M. *Longueau* is the junction of the Boulogne and Calais line with the Arras, Hazebrouck, and Calais line (p. 332).

Near ($82^1/_2$ M.) *Boves* are the ruins of a château in which Henri IV. frequently resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*, on an eminence, commanded by a church of the 12th and 13th centuries. — $93^1/_2$ M. *La Faloise*.

99½ M. *Breteuil-Montdidier.* Breteuil, with 3000 inhab., 4½ M. from the station (omnibus), contains remains of an abbey of the 11th-13th century. At the village of *Folleville*, 4 M. to the N. of Breteuil, are the ruins of a château, and a late Gothic church containing a monument by Ant. della Porta. A view of these buildings is obtained from the railway, soon after Faloise is quitted.

104 M. *St. Just-en-Chaussée* is the centre of a hosiery manufacturing district.

117½ M. *Clermont de l'Oise* (Hôtel des Deux-Epées), a town with 6000 inhab., pleasantly situated on a hill, is commanded by an ancient castle which has been converted into a prison for women. Above the town rises the church of *St. Samson*, of the 14th and 16th centuries. The country here is well-peopled and picturesque.

122½ M. *Liancourt-sous-Clermont*, with 4000 inhab., is a manufacturing town. Part of an old château of the dukes of Rochefoucauld-Liancourt is still standing here. It was rebuilt by Jeanne de Schomberg in 1640, and has a beautiful park. The richly decorated church, dating from 1598, contains a good marble monument with two kneeling figures by *Coustou*. — By the desire of Henri IV., Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed person and deficient intellect, on condition that he should never see her again after the ceremony.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain factory on an island in the river. Beauvais, see p. 322.

From Creil to (159 M.) Paris, see p. 322.

43. By Dover, Calais, and Amiens.

283 M. By Express (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and Ludgate Hill stations, in 10½-11½ hrs.; sea-passage 1½-2 hrs.; fares 3*l.* and 2*l.* 5*s.*; tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4*l.* 15*s.* and 3*l.* 15*s.* — Night-service at lower fares, 2nd class 31*s.* 6*d.*, 3rd 21*s.* (tickets available for three days only); return-tickets available for 14 days, 47*s.*, and 31*s.* 6*d.* The London, Chatham, and Dover Railway (Victoria, Holborn Viaduct, and Ludgate Hill stations) also issues mixed tickets (first-class rail and second-class steamboat) for the night-service at 42*s.*, return-tickets 63*s.* — The direct route from Calais to Paris viâ Boulogne (see below) is shorter by 18½ M. than the route by Hazebrouck and Arras; the fares are the same for both routes (from Calais to *Boulogne*, 27 M., in 50 min. to 1½ hr.; fares 5 fr. 30 c., 3 fr. 95, 2 fr. 90 c.; to *Paris*, 186 M., in 5½-9 hrs.; fares 36 fr. 55, 27 fr. 40, 20 fr. 10 c.). Luggage should be registered before leaving England, in order that its examination at Calais may be avoided.

Calais. — **Hotels.** Meurice, Rue de Guise; Dessin, Rue Neuve; de Londres, Rue de la Cloche; Station Hotel. — **Restaurants.** *Sainsard*, Rue de la Cloche; *Sauvage*, Rue de Guise; *Railway Restaurant.* Cafés *de Bellevue*, in the Grand' Place, and *de Paris*, Rue de la Mer. — **English Churches:** in Calais and in the Basse Ville. — *Sea-Bathing:* to the N. of the Bassin de Retenue. — *Military Music* in the Grande Place on Sundays and Thursdays from 2 to 4 o'clock.

Calais, a town with 13,000 inhab., and a fortress of the first

Dieppe

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Jetée de l'Est
Jetée del Ouest
Chenal
le Pollet
Abattoirs
Bassin de Retenue
Arsenal
Bourbon
Cours
Bassin
Quai del Eclase
Quai du Quesne
Bassin Vieux
Embarcadère
Etablissement des Bains
Chemin d'Arques
Chateau
MER BASSE
MER HAUTE
1. Eglise St Jacques C.3.
2. . . St Remy B.4.
3. . . du Pollet C.1.
4. Temple Protestant C.4.
5. Hôtel de Ville B.4.
6. Salle de Spectacle B.4.
7. Statue du Quesne B.3.
8. Bourse B.2.

class, derives its chief importance from its harbour and its traffic with England, to which it is one of the nearest points on the French coast. Dover is 21 M. distant.

The *Hôtel de Ville*, the handsomest building in the town, situated in the Place d'Armes, is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. The church of *Notre Dame*, on the E. side of the town, dating from the 12th and chiefly from the 14th cent., has been modernised. The handsome marble altar, an Assumption by *Zeghers* (1628), and a Descent from the Cross by *Rubens* may be inspected.

The *Harbour* is sheltered by two piers, one of which is 1100 yds. in length. The chalk cliffs and the castle of Dover are visible in clear weather. At the beginning of the long pier rises a marble *Column* commemorating the restoration of Louis XVIII. On the other side is a much frequented *Etablissement des Bains*. The faubourg of *Courgain*, between the column and the town, is chiefly inhabited by fishermen.

Calais, together with the *Basse-Ville*, contains more English residents than Boulogne, most of them being lace-manufacturers and persons of humble rank.

From Calais to Boulogne. Stat. *St. Pierre-lès-Calais*, 2 M. from Calais, is a manufacturing place with 20,000 inhabitants. *Marquise*, a small town with important marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast, and the proposed starting point of a submarine tunnel between France and England.

Boulogne, and thence to Paris, see R. 42.

44. By Newhaven, Dieppe, and Rouen.

By Express Tidal Train (during the season) from London Bridge and Victoria stations in 12-14 hrs. (see advertisements in 'Bradshaw'); single tickets, available for seven days, 33*s*., 24*s*., 17*s*.; return-tickets, available for one month, 55*s*., 39*s*., 30*s*.; sea-passage about 6 hrs. Luggage should be registered. The day express trains are first and second class only. This route from London to Paris is one of the cheapest and most interesting.

Dieppe. — **Hotels.** Hôtels Royal, Bristol, des Bains, all facing the shore; Victoria and de Londres opposite the harbour; Chariot d'Or, du Commerce, and Armes de France, more moderate.

Restaurants. *Lafosse*, Grand' Rue 90, and adjoining the bath establishment; *Restaurant de la Place d'Armes*, Grand' Rue 56; *Buffet*, at the station. — *Café Suisse*, on the quay; *Café de Rouen*, Grand' Rue.

Cabs $1^1/_4$-$1^1/_2$ fr. per drive, $1^1/_2$-2 fr. per hour. — *Omnibus* 30 c., at night 50 c., without luggage.

Steamboats to Newhaven twice a day in summer, daily in winter.

English Church Service every Sunday.

The *Carved Ivory* of Dieppe is a specialty of the place.

Dieppe, with 20,330 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*,

which forms a harbour capable of containing vessels of considerable size. The estuary was formerly called the '*Deep*', from which the town derives its name. As a seaport and commercial town, Dieppe has been deprived of its former importance by the vicinity of Havre, and fish is now the staple commodity of the place. As a watering-place, however, it is in a flourishing condition, being annually visited by numerous English, as well as French families.

The *Etablissement des Bains*, the principal attraction for visitors, is replete with every convenience. In front of it are placed about 200 small tents, used as dressing-rooms, from which the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In fine weather the scene is very amusing, and novel withal to the English visitor.

On the way from the bathing-place to the town is the *Bazaar*, occupying a circular space, in the centre of which is a mast, with a red flag hoisted when the tide is favourable for bathing. The carved ivory of Dieppe may be purchased here.

On a precipitous white cliff near the bazaar rises the handsome and extensive *Castle*, with its massive walls, towers, and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. The view from the castle is very extensive.

The church of *St. Jacques*, the patron saint of fishermen, in the *Place Nationale*, an interesting florid Gothic edifice dating from the 14th and 15th cent., has been modernised. Near the church is the *Statue of Duquesne*, erected in 1844, a celebrated admiral and native of Dieppe (d. 1687).

The *Jetée de l'Ouest*, at the N.W. end of the town, affords a pleasant evening promenade, and with the opposite *Jetée de l'Est* protects the entrance to the harbour. Towards the S.E. the harbour terminates in the *Bassin de Retenue*, which is flanked by the *Cours Bourbon*, an avenue $^2/_3$ M. in length.

The *Oyster Park* which the Bassin de Retenue contains was formerly one of the principal sources from which Paris derived its supplies. The oysters are first brought from the inexhaustible beds of *Cancale* and *Granville* to *St. Vaast* near Cherbourg, whence they are afterwards removed to Dieppe. Here they are 'travaillées', or dieted, in such a way as materially to improve their flavour and render them fit for exportation. Adjoining the oyster-park is an unpretending restaurant, where the delicious bivalve may be enjoyed in perfection (generally 1 fr. per dozen and upwards).

Le Pollet, a suburb of Dieppe inhabited by sailors and fishermen, adjoins the Bassin de Retenue on the N. side. The population is said to be descended from an ancient Venetian colony.

On the coast, $1^1/_2$ M. to the N. E. of this point, is situated the so-

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Embarcadère du Chemin de Fer (Rive droite)
Rue Maladrerie
Rue Marochefondeau
Rue Basse
Rue Porte-Verte
Rue Chasse-marée
Rue St André
Boulevard de la Jemmapes
Rue St Patrice
Rue Caucholse
Rue de Cosne
Rue de Crosne
Contrat Social
Rue de Vaugirard
Rue de Rivoli
Rue de Rennes
Rue de Seine
Rue de l'Odéon
Rue de Tournon
Rue de Condé
Rue de Vaugirard
Rue de Richelieu
Rue de la Banque
Rue de la Vrillière
Rue Croix des Petits Champs
Rue Neuve des Petits Champs
Rue Vivienne
Rue Colbert
Rue Rameau
Rue Ste Anne
Rue Traversière
Rue Montpensier
Rue de Beaujolais
Rue de Valois
Rue de Chartres
Rue de Rohan
Rue de Marengo
Rue Bailleul
Rue Gentil
Rue Jean Jacques Rousseau
Rue de la Ferronnerie
Rue de la Monnaie
Rue de la Lingerie
Rue de la Cossonnerie
Rue de la Tonnellerie
Rue de la Poterie
Rue des Halles
Rue Pierre Lescot
Rue Berger
Rue Rambuteau
Rue Mondétour
Rue Montmartre
Rue Montorgueil
Rue Mauconseil
Rue Étienne Marcel
Rue Turbigo
Rue Réaumur
Rue Greneta
Rue Bourbon le Château
Rue Mandar
Rue Tiquetonne
Rue Pagevin
Rue Ste Foy
Rue Ste Apolline
Rue Beauregard
Rue Bonne Nouvelle
Rue Poissonnière
Rue Montmartre

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Boulevard St
Cimetière de la Jalle
Bourdigrin
R. de Marsilat
Chemin de Fer
Place St Hilaire
Rue St Hilaire
R. Malbec
R. Peiron
Rue des Trois Conils
Croix de Pierre
Rue St Hilaire
Rue Porte Dijeaux
Rue Vieille Tour
Rue Fondaudège
Rue Huguerie
Rue Ste Colombe
Rue Ste Catherine
Rue Judaique
Rue Bouquière
Rue Neuve
Rue Vieille
Rue Ste Anne
Rue Franche Ferrée
Rue Porte Basse
Rue Ste Croix
Rue Ste Eulalie
Rue Ste Hélène
Rue Ste Thérèse
Rue Ste Ursule
Rue Ste Marie
Rue Ste Rose
Rue Ste Claire
Rue Ste Agnès
Rue Ste Lucie
Rue Ste Barbe
Rue Ste Cécile
Rue Ste Geneviève
Rue Ste Madeleine
Rue Ste Marguerite
Rue Ste Pétronille
Rue Ste Quitterie
Rue Ste Rose
Rue Ste Scholastique
Rue Ste Thérèse
Rue Ste Ursule
Rue Ste Valérie
Rue Ste Véronique
Rue Ste Victoire
Rue Ste Vierge
Rue Ste Vincent
Rue Ste Virginie
Rue Ste Zénaïde
Rue Ste Zoé
Rue Ste Zozime
Rue Ste Zulma
Rue Ste Zél

called *Camp de César*, near which there is another *Bathing-place*, with a restaurant, affording greater privacy than the beach at Dieppe.

The most interesting point in the environs of Dieppe is the ruined castle of **Arques**, situated about 4 M. to the S. E., and memorable in history as the scene of a victory gained by Henri IV. over the League in 1589.

The excursion may be made by boat (ascent 1¼, descent ¾ hr.) or by carriage (in 1½ hr., viâ *St. Pierre*). The view from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*, and repays the ascent.

From Dieppe to Paris.

125½ M. Railway viâ Rouen in 3 hrs. 50 min. to 6½ hrs.; fares 20 fr. 65, 15 fr. 50, 11 fr. 35 c. — Another line leads viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in 5⅓ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches *Malaunay* (p. 342), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — ***Hotels**. Hôtel d'Albion, Cours Boïeldieu 7-8; Hôtel d'Angleterre, Quai de la Bourse 16, charges at these R. 2½-5 fr., B. 1½ fr., D. 3 fr.; Hôtel de France, Rue des Carmes 97-99, R. 3, B. 1½, D. 4, L. and A. 1 fr.; Hôtel de la Poste, Rue Jeanne d'Arc; de Normandie, Rue du Bac 13, commercial, R. 1½, D. 2 fr.; de Paris, Quai de Paris 1; du Nord, Rue de la Grosse Horloge, 91.

Restaurants. **Heurtevent*, Quai de la Bourse; *Hugnot*, Cours Boïeldieu 1, and Rue du Grand Pont 2; *Queruel*, *Moulin*, both also in the Cours Boïeldieu; etc. *Buffet* at the station.

Omnibus from the station to the town 30 c.; at night 40 c.; several different lines traverse the city.

Tramways traverse some of the principal streets.

Cabs 1 fr. 25 c. per drive, 1½ fr. per hour; luggage ½ fr.; fares higher at night (12-6 a. m.).

Post Office, Rues Jeanne d'Arc and St. Sever. **Telegraph Office**, Quai de la Bourse.

English Church Service in the chapel at Sotteville on Sundays at 11 a.m., and in the French Protestant Church, Place St. Eloi.

Steamboat to Havre daily in 5-6 hrs., fares 5 and 4 fr., pleasant, but somewhat tedious; hours vary with the tide.

Rouen, formerly the capital of Normandy, now that of the Department of the Seine Inférieure, with 105,009 inhab., exclusive of the suburbs, is the richest of French cities in mediæval architecture. It is also a very important cotton manufacturing place, sometimes not inaptly called the Manchester of France, and is one of the principal depôts of the wines of Bordeaux, which are conveyed hither in small sea-going vessels by the Seine, the mouth of which is 74 M. distant by water. As in ancient times, Rouen with its environs is renowned for its superior breed of horses, and for the robust physique of the inhabitants, who furnish the French army with some of its finest troops.

The city is bounded on the S. by the Seine, which is here

upwards of 300 yds. in breadth, and which separates Rouen from the suburb of *St. Sever* (20,000 inhab.).

The other sides of the city are bounded by the *Boulevards*, which resemble those of Paris, though of course less animated. The suburbs outside the boulevards are chiefly occupied by artizans.

The Seine is crossed by two bridges which unite Rouen with St. Sever. The *Pont de Pierre d'Orléans*, the upper of these, constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille*, a native of Rouen (d. 1684), by David d'Angers. Farther down the river is the *Grand Pont*, or *Pont Suspendu*, a suspension-bridge completed in 1836, which affords an admirable view. *Le Cours Boïeldieu*, a small promenade opposite the latter, is adorned with a statue of the eminent composer *Boïeldieu* (d. 1834).

The *Cathedral, or *Notre Dame* (Pl. 1), the principal parts of which date from 1207-80, is one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the W. façade, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The two unfinished towers of the façade are of unequal height. The *Tour de Beurre*, the loftier and more beautiful, 230 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The central spire over the transept, having been ignited by lightning and burned down in 1822, was replaced by a most unsightly tower of cast iron, 465 ft. in height. A spiral staircase ascends to the summit.

The Interior of the church (149 yds. in length; transept 59 yds. in length; nave and aisles 35 yds. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue Epée* (d. 943). The *Chapelle du Christ*, adjoining the high altar, contains an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Cœur de Lion* (d. 1199), discovered in 1838. His heart, which was interred in the choir, was found at the same time, and is now preserved in the museum. Its original resting-place in the choir is indicated by a small marble tablet with a Latin inscription. *Henry II.* of England is also buried in the choir.

To the right in the beautiful *Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was also a cardinal, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand seneschal of Normandy, erected by his widow, the celebrated Diana of Poitiers (d. 1566), mistress of Henri II., and attributed to the sculptors *Jean Cousin* and *Jean Goujon* (p. 107). — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

*St. Maclou (Pl. 2), 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to Jean Goujon.

**St. Ouen (Pl. 3), one of the most beautiful Gothic churches in existence, far surpasses the cathedral, both in extent and in ex-

cellence of style. It was founded in 1318, and completed towards the close of the 15th century. The original plan having been followed throughout, the edifice exhibits a rare harmony of design. The tower over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery which commands a fine prospect.

The rich *Façade* contains three portals adorned with numerous statues and reliefs. Above the central portal is a magnificent rose-window, still higher is an arcade with eleven statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), archbishop of Rouen. The towers have recently been completed, although not in strict harmony with the rest of the edifice.

The S. '*Portail des Marmousets*', so called from the figures of the animals with which it is adorned, deserves minute inspection. The reliefs above the door represent the Death and Assumption of the Virgin.

The proportions of the interior (151 yds. in length, 28 yds. in width; transept 46 yds. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (1 fr.) shows the choir chapels, and points out several spots which command fine views of the interior.

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church on the same site.

The Hôtel de Ville (Pl. 4), on the N. side of the church, a building in the Italian style, contains a *Picture Gallery* chiefly composed of modern French works, but also possessing a few good Dutch and Italian paintings (open on Thursdays and Sundays 10-4; to strangers on other days at the same hours). The *Municipal Library*, also in the Hôtel de Ville, consists of 120,000 vols. with several valuable MSS. In front of the edifice rises the *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

The *Musée des Antiquités (Pl. 5), established in the cloisters of an old convent in the Rue Beauvoisine, is an interesting collection of Roman and mediæval antiquities, sculptures, and curiosities. Admission daily from 12 to 4; at other times fee 1 fr.

The *Tour du Donjon*, or *de Jeanne d'Arc*, in the Rue de Jeanne d'Arc, is a relic of a citadel erected by Philip Augustus in 1205, where Joan of Arc was once imprisoned.

The *Palais de Justice (Pl. 7; shown by the concierge, 1 fr.), in the late florid Gothic style, resembles the handsome town-halls of Belgium, although consisting of a single story only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs*, erected in 1493, is a spacious hall with an open roof, once used as an exchange. The central part was erected six years later, for the *Cour*

de l'Echiquier, the supreme tribunal of Normandy, which under Francis I. was styled 'parliament'. The assizes are now held here.

The Tour de la Grosse Horloge, or *Beffroi* (belfry; Pl. 8), which rises in the vicinity, was erected in 1389. The bridge across the street, and the arch which unite the tower with the Hôtel de Ville, date from 1527. Several of the houses in this narrow, but very picturesque *Grand' Rue* merit inspection.

Farther to the W., near the *Theatre*, is the *Place de la Pucelle*, where Joan of Arc was burned at the stake in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she had suffered. The place is now occupied by a paltry figure over a fountain.

The adjoining Hôtel du Bourgtheroulde (Pl. 10), which was erected at the close of the 15th cent., in the style of the Palais de Justice, contains a number of reliefs, one of which represents the interview on the 'Field of the Cloth of Gold'. The graceful hexagonal tower is decorated with sculptures from scriptural subjects.

Descending hence to the Quai du Havre, we now proceed along the quay to the *Côte Ste. Catherine (405 ft.), which rises at the E. end of the city, immediately beyond the *Champ de Mars*. The ascent requires $^1/_2$ hr. The summit is occupied by a few fragments of a fortress, which Henri IV. caused to be demolished, and commands an extensive view.

A still finer prospect may be enjoyed from the recently constructed pilgrimage church of *Notre Dame de Bon Secours*, or simply *Bon Secours as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The view embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant excursion may be taken to **La Bouille**, 12$^1/_2$ M. below Rouen, by the local steamboat starting at 6 a.m. and returning at 2 p.m. The right bank of the Seine is bounded by precipitous chalk-hills, and studded with picturesque country-houses and parks, while the left bank consists of rich meadows and pasturage.

La Bouille (*Hôtel de la Renaissance*) is a small but busy town, where several important high roads unite. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming prospect of the wooded hills, parts of the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

From Rouen to Paris. Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine, and the Côte Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon Secours*. At *Sotteville* the English church is situated. *Oissel* is the station for *Elbeuf* (Hôtel

de Paris), 6 M. distant, a cloth-manufacturing town, with 22,200 inhab., to which steamboats also run from Rouen. The Renaissance churches of St. Jean and St. Etienne contain fine stained glass of the 15th and 16th centuries. Beyond Oissel the train crosses the Seine.

Pont de l'Arche, where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*. *St. Pierre du Vauvray* is the station for *Louviers*, a town with large cloth-factories, and a church of Notre Dame with a fine porch of the 15th century. The train now penetrates the chalk hills by means of two tunnels.

The station of *Gaillon* lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (p. 258). The castle is now a prison.

75½ M. **Vernon**, once a strongly fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church* is an interesting building of the 12th-15th cent. The château of *Bizy* in the vicinity was once the property of Louis Philippe. A branch-line to *Gisors* diverges here.

The long tunnel between *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchesse de Berri, who resided in it from 1818 to 1830.

92½ M. **Mantes** (*Hôtel du Grand Cerf; Buffet* at the station), a picturesque town with 5700 inhab., is surnamed '*La Jolie*'. The lofty towers of the Gothic church of *Notre Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou*, 14th-15th cent., is also interesting. The railway from Paris to Caen and Cherbourg diverges here.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy**, a town with 5000 inhab., was the birthplace of St. Louis, who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne, the celebrated theological faculty of Paris. — The principal church, a fine building of the 11th-17th cent., has recently undergone restoration.

Conflans, at the confluence of the Seine and Oise, lies to the left. The train now traverses the forest of St. Germain (p. 302). At *Maisons-Laffitte* the Seine is again crossed. The château was

formerly the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Lannes by Napoleon, and finally purchased by M. Laffitte, the banker.

At *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 275), where the lines to St. Germain and Versailles diverge. The train now passes *Clichy* and intersects the fortifications of Paris; on emerging from a short tunnel under the Place de l'Europe it reaches the station in the Rue St. Lazare at —

125½ M. **Paris.** Conveyances, see p. 1.

45. By Southampton, Havre, and Rouen.

By Railway to Southampton in 3 hours; by Steamboat to Havre daily in summer, thrice a week in winter, generally at 11. 45 p. m. (see advertisements in 'Bradshaw') in 9-10 hrs.; by *Express* from Havre to Paris in 4¼-4½ hrs.; quick trains, 6 hrs.; ordinary trains, 7½ hrs.; omnibus from the quay to the station at Havre not included in the fare. Single tickets, available for seven days, 33*s.* and 24*s.*; return-tickets, available for one month, 55*s.* and 39*s.* — Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

By Steamboat from London to Havre direct once a week (see advertisements of General Steam Navigation Co.), average passage, including 5-6 hrs. in the Thames, 18 hrs.; fares 13*s.* and 9*s.*; return-tickets available for one month, 20*s.* 6*d.* and 14*s.*

Le Havre. — **Hotels.** Hôtel Frascati, opposite the beach, good table d'hôte, and baths; *Hôtel de l'Amirauté, Grand Quai 41, 43, 45, R. from 3, D. 3½, L. and A. 1½ fr.; Hôtels du Louvre and de Londres, both on the Grand Quai; de l'Europe, Rue de Paris 121; de Bordeaux, Place Louis XVI.; d'Angleterre, Rue de Paris, 124 and 126; de Normandie, Rue de Paris 106, moderate. — **Restaurants.** *Laiter* (Guichard), Place de l'Hôtel de Ville; *Bert*, Place Louis XVI; *Cafés Tortoni, des Arcades*, and others, Place Louis XVI; *Alcazar*, Chaussée d'Ingouville, concert every evening. — *Omnibus* to the station 30 c. (during the day; 40 c. at night). — *Cab* 1 fr. 40 c. per drive; with two horses 2 fr. — *English Church*, Rue d'Orléans; *American*, Rue de la Paix. — *Steamboats* to Honfleur, Trouville, Caen, Southampton, London, New York, etc.

Le Havre, formerly called *Havre de Grâce*, from a chapel of Notre Dame de Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (92,000 inhab.). The buildings and the commercial prosperity of the town are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous. The average annual value of the exports and imports is nearly 3000 million fr.

The *Rue de Paris*, intersecting the town from N. to S., is the centre of traffic. It begins at the *Place de l'Hôtel de Ville*, crosses the *Place Louis XVI.*, or *du Spectacle*, and the *Place de la Bourse*, and ends near the harbour. The new *Boulevard de Strasbourg*, beginning at the railway-station, also leads to the sea, passing between the handsome modern *Hôtel de Ville* and the *Place de l'Hôtel de Ville*, with its *Jardin Public*.

Boulevart de Strasbourg
Hôtel de Ville
Boulevart de Strasbourg
Caserne
Bassin Vauban
Quai
Bassin du Commerce
Quai d'Orléans
Quai Lamblardie
Bassin de la Barre
Dock Entrepôt
Bassin de la Citadelle
Batterie
Avant Port
Bassin de l'Eure
Jetée
EMBOUCHURE DE LA SEINE
1. Bains Frascati A 3
2. Bourse B. 1.
3. Eglise Notre Dame B.C. 2. 3.
4. " St François C. 2.
5. " " Protestante C. 1.
6. Hôtel de Ville P 1.
7. Mairie
8. Marine C. 2.
9. Musee et Bibliothèque B. 3.
10. Salle de Concert A. 2.
11. Télegraphe C. 1.
12. Théatre B 2.
13. Prison E. 1

The old fortifications have been demolished, but the town and harbour are commanded by new forts erected on the heights of *Ingouville* and *Ste. Adresse* (see below).

The extensive docks are capable of containing 500-600 vessels of considerable tonnage, which can enter and quit the harbour during 3 hrs. every tide. The *Retenue de la Floride* is a large basin, by means of which, with the aid of a series of locks, the deposits of the Seine at the mouth of the harbour are prevented from accumulating. This basin is connected with the large *Bassin de l'Eure*, constructed in 1846-1856, where the huge Transatlantic steamers lie. There is also an extensive and well-protected '*Avant Port*', or outer harbour.

In 1796, Admiral *Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, close to the guns of the citadel, was stranded on the shallows of the estuary of the Seine, and taken prisoner by the French.

Opposite the harbour rises the Musée, in front of which are statues by David d'Angers of *Bernardin de St. Pierre* (author of 'Paul et Virginie', to which the reliefs refer) and *Casimir de la Vigne*, the dramatist, both natives of Havre. The *Museum* (open on Thursdays and Sundays 10-4 o'clock, at other times for a gratuity) contains several saloons with stuffed animals, casts, pictures, coins, etc., and a library of 30,000 vols.

The **Jetée du Nord*, or N. pier, near the Hôtel Frascati, terminating in a lighthouse, commands a fine view, and is a favourite promenade. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal should ascend the height on which *Ingouville*, a town with 12,000 inhab., is situated. Ingouville, and *Graville*, another contiguous town, were united with Havre in 1856, and contain many handsome villas and gardens. The *View from the lighthouse, which occupies the summit of the hill, $1^1/_4$ M. distant from the harbour of Havre, embraces the town with its forest of masts, the estuary of the Seine, to the S. W. in the distance the *Rochers de Calvados*, celebrated for their oyster-beds, and to the N. the promontory of *La Hève* with its two lighthouses.

Havre being a convenient point of embarcation for the New World, shoals of emigrants are periodically encountered here.

Ste. Adresse (*Hôtel des Bains*, concerts during the season; *Hôtel des Phares*), delightfully situated a little to the N.E. of Havre, and sheltered from the N. winds, attracts a considerable number of visitors.

Honfleur (*Cheval Blanc; Dauphin*), a picturesque fishing-town, on the opposite bank of the estuary of the Seine (by steamboat in 35 min., fares 2 fr., 1 fr. 25 c., 75 c.), with 9,425 inhab., affords pleasant summer quarters. (Railway in 6-8 hrs. to Paris by *Lisieux*, a station on the Paris and Cherbourg line.) The **Côte de Grâce* with its pilgrimage chapel commands a magnificent view. The church of *Ste. Catherine* con-

tains two pictures of some merit by Quellyn and Jordaens. Eggs, poultry, vegetables, and fruit are largely exported from Honfleur to England.

Trouville-sur-Mer (*Hotels: * des Roches Noires*, R. 5-20, déj. 4½, D. 6 fr.; * *de Paris*, R. 5-20, déj. 3½, D. 6 fr.; *du Bras d'Or*, R. 2-10 fr., déj. 2½, D. 3½; *d'Angleterre; Bellevue; de la Mer*. The *Casino* contains concert, reading, and ball-rooms; admission ½-2 fr.), situated about 10 M. to the S.W. of Honfleur (by railway in 30 min.; by steamboat from Havre in 1 hr.), is now a fashionable watering-place (5800 inhab.). The situation is pleasant, and the beach for bathing excellent. A number of handsome villas have sprung up in the environs. *Deauville*, a rival of Trouville, and a number of less pretending watering-places sprinkled along the coast also afford good summer quarters.

From Havre to Paris.

142½ M. Railway in 4½-7½ hrs.; fares 28 fr. 10, 21 fr. 5, 15 fr. 45 c. — Steamboat up the Seine to Rouen daily in 7-8 hrs.; fares 5 and 4 fr., tedious, but scenery very pleasing at places.

The railway station at Havre is near the Cours de la République, not far from the Bassin Vauban. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

Harfleur, the first station, once an important seaport, has long since yielded up its traffic to Havre. Its harbour has been filled up by the deposits of the *Lézarde*, which falls into the Seine here. In 1405 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed.

From *Beuzeville-Bréauté* a branch-line diverges to Fécamp. The train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for **Bolbec,** a thriving manufacturing town with 11,100 inhab., 2 M. to the S.

26¼ M. **Yvetot** is another manufacturing place, with 8450 inhab., the ancient counts or soi-disants kings of which are thus described by Béranger in his usual playful manner: —

'Il était un roi d'Yvetot,
Peu connu dans l'histoire,
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton'

From *Motteville* an omnibus (fares 2 fr. 25, 2 fr. 75 c.) runs to *St. Valéry-en-Caux*, frequented as a bathing-place. The pleasant village of *Pavilly* is commanded by the château of *Esneval*, now used as a manufactory. The train now quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. It soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (44½ M.) *Malaunay*, where the Dieppe line diverges. From this point to Rouen, and to Paris (142½ M. from Havre), see pp. 335-340.

B. ROUTES FROM PARIS TO THE RHINE AND SWITZERLAND.

46. From Paris to Cologne, by Namur and Liége.

307½ M. By Express from the Station du Nord in 12 hrs., by ordinary trains in 17-18 hrs.; fares 58 fr. 95, and 43 fr. 85 c. — First-class passengers only are conveyed by the express trains. The second-class carriages of the French and Belgian lines are inferior to those of the German railways.

Passengers with through-tickets undergo no custom house examination, except that of small articles carried in the hand, until they reach their destination (Aix-la-Chapelle, or Cologne). Carriages are not changed by the express trains from Paris to Cologne, but their position in the train is often altered, and the traveller should observe the number of his carriage on quitting it.

At *Creil* (p. 322) the trains for Boulogne, Calais, Lille, Ghent, and one of the routes to Brussels diverge from the direct line from Paris to Cologne.

52½ M. **Compiègne,** see p. 322.

67½ M. **Noyon** *(Hôtel du Nord)*, the *Noviomagus Veromanduorum* of the Romans, a pleasant town with 6440 inhab., the birthplace of Calvin (1509), contains a handsome **Cathedral* in the transition style, of the 11th and 12th centuries. The towers, 202 ft. in height, are unfinished, and the façade unfortunately in bad preservation. In the interior the triforium shows the combination of the circular and pointed styles. To the N. and at the back of the choir are the chapter-house and remains of Gothic cloisters.

77½ M. *Chauny*, a town with 9200 inhab., on the *Oise*, is noted for its bleaching grounds. — Branch-line to (9½ M.) *St. Gobain*, famed for its plate-glass manufactory.

82 M. *Tergnier* (Restaurant), a small town with a large factory for the construction and repair of locomotives, is the junction of branch-lines to *Amiens* by *Ham*, and to *Laon* by *La Fère*.

Beyond Tergnier the train crosses the canal of St. Quentin, and passes stat. *Montescourt*.

97 M. **St. Quentin** *(Hôtel du Cygne)*, a fortified town on the *Somme*, with 39,000 inhab., is one of the chief linen and cotton manufacturing towns in France. The *Eglise Collégiale* is a fine Gothic structure, the choir dating from 1257, and the nave from 1456. The interesting *Hôtel de Ville*, dating from the 14th and 15th cent., resembles the Belgian town-halls of the same period.

In 1557, the Spaniards with their English, German, and Flemish auxiliaries, under the Duke of Savoy, signally defeated the French under Coligny and the Constable Montmorency, near St. Quentin. On 19th Jan. 1871, the French 'Armée du Nord' under Faidherbe was also defeated near St. Quentin by the Prussians under General Goeben, and thrown back on Lille in great confusion.

112 M. *Busigny* is the junction for Cambrai. The *Selle* is now crossed by a handsome viaduct, 258 yds. long, and 78 ft. high.

118½ M. *Le Cateau-Cambrésis*, where peace was concluded between France and Spain in 1559. — 126½ M. *Landrecies*, a small fortress on the Sambre. The train enters the forest of *Mormal*, crosses the line from Valenciennes to Mézières, and the *Sambre*, and passes *Aulnoye* and *Hautmont*.

143 M. **Maubeuge** *(Grand Cerf)*, a fortress of the first class, on the Sambre, with 14,400 inhab., and formerly the capital of Hainault. The direct line from Paris to Brussels diverges here (p. 345).

148½ M. **Jeumont** *(Buffet)* is the last French, and (150½ M.) *Erquelinnes* the first Belgian station; custom-house formalities at the former on entering, at the latter on quitting France. *Thuin* is picturesquely situated on an eminence. A more interesting district, watered by the Sambre, is now entered.

168½ M. **Charleroi** *(*Hôtel Dourin; Grand Monarque)*, a manufacturing town with 16,700 inhab., was founded by Charles II. of Spain in 1666, and named after him. It is the junction for the Paris and Brussels line.

The train now passes several stations with extensive foundries, and frequently crosses the Sambre.

191½ M. **Namur** (*Hôtels d'Harscamp* and *de Hollande*, in the town; *Messageries*, *Rocher de Cancale*, and *Rechter*, opposite the station), the strongly fortified capital of this province of Belgium, with 27,000 inhab., is prettily situated at the confluence of the *Meuse* and Sambre. The town is uninteresting.

To the right, opposite stat. *Marche-les-Dames*, is a château of the Duc d'Aremberg. Opposite stat. *Namèche* is the ruined castle of *Samson*. The next important station is —

210½ M. **Huy** *(Aigle Noir)*, with 11,000 inhab., picturesquely situated, with a Gothic church, and a handsome bridge. The citadel has recently been razed. Stations *Hermalle* and *Engis*, with châteaux. Then, near *Flémalle*, to the right, is the castle of *Aigremont*, occupied in the 15th cent. by William de la Mark, the 'Wild Boar of the Ardennes', and said to have been built by the mythical Quatre Fils Aymon. To the left rises the château of *Chokier*. A branch-line diverges to the right to the town of *Seraing*, with its famous iron-works and coal-mines, which employ 9000 hands. The train continues to skirt the Meuse and soon reaches —

229 M. **Liége** (Hôtels *de Suède, d'Angleterre, de l'Europe, de la Pommelette, du Grand Cerf, de France, Schiller;* Restaurants *Bernay, des Deux Fontaines, Vénitien*, and *de la Gare)*, the picturesquely situated capital (117,600 inhab.) of the Walloon district, gradually rising to a considerable height above the river, and commanded by a citadel. The extensive manufactories of weapons, cutlery, and machinery established here consume a large proportion of the

coal yielded by the neighbouring mines. The numerous lofty chimneys afford an indication of the industrial character of the district.

The *Palais de Justice* and the churches of *St. Jacques* and *St. Paul* are the most interesting buildings at Liége.†

Soon after quitting Liége, the train passes the extensive zinc-foundry of the *Vieille Montagne* company. To the right the picturesque watering-place *Chaudfontaine;* to the left the château of *La Rochette;* then, on the right, *Le Trooz*, the château of *Fraipont* on an eminence, *Nessonvaux*, the '*Château des Masures*', and *Pepinster*, the junction for *Spa* (1/2 hr.).

244 M. **Verviers** (*Hôtel du Chemin de Fer*, near the station; *Railway Restaurant*, dear), with 40,000 inhab., is a thriving manufacturing town, of which cloth is the staple product. Passengers by express do not change carriages, but as the trains are re-arranged here, those who alight should take care to note the number of their carriage, which they will generally find transferred to the opposite side of the station. Stoppage of 15-30 minutes.

Near *Dolhain*, the last Belgian station, picturesquely situated in the valley of the *Vesdre*, rises the ancient ruined fortress of *Limburg*, a relic of the once flourishing capital of the duchy of that name, which was destroyed by Louis XIV. in 1675.

255 M. *Herbesthal* is the Prussian frontier-station, where small articles of luggage are examined by the custom-house officials. Beyond it the train passes through two tunnels, and then descends to the ancient imperial city of —

264 M. **Aix-la-Chapelle**, Ger. *Aachen* (Hotels: **du Grand Monarque; *Nuellens; Frank de Bellevue; Empereur; Dragon d'Or; Hoyer; de l'Union*, at the station; *Dubigk. English Church* in the Anna-Strasse), with 79,000 inhab., situated in a fertile plain enclosed by hills. The *Cathedral*, the octagonal part of which was erected by Charlemagne in 796-804, is a most interesting monument of early Christian architecture. The *Sulphur Baths* of Aix and the adjacent town of *Burtscheid*, or *Borcette*, are much frequented.

Beyond Aix-la-Chapelle the country is picturesque, and continues to present the same busy aspect. Beyond the long tunnel of *Koenigsdorf*, the train reaches the fertile plain which extends from this point to (307 1/2 M.) **Cologne** (see *Baedeker's Rhine*).

47. From Paris to Brussels,
by Maubeuge and Mons.

194 M. By Express in 7, ordinary trains 11-13 hrs.; fares 34 fr. 80, 26 fr. 85, 18 fr. 70 c. — Station du Nord (p. 34).

As far as (143 M.) *Maubeuge* the line has been described in the

† For a fuller account of this route see '*Baedeker's Belgium and Holland*', or (for the greater part of it) '*Baedeker's Rhine*'.

previous route. *Feignies* is the last French, and *Quévy* the first Belgian station.

156 M. **Mons** *(Hôtels de la Couronne, du Cerf, de France)*, Flem. *Bergen*, the capital of Hainault, with 24,250 inhab., owes its origin to a fort erected here by Cæsar during his Gallic campaign. The Emp. Joseph II. caused the fortifications to be demolished; in 1818 the town was re-fortified, but in 1861-62 the works were again levelled. The *Cathédrale de Ste. Waudru* (St. Waltrudis), the finest building at Mons, was begun in 1460, and completed in 1589. Near the church, to the left, rises the *Beffroi*, on the highest ground in the town, built in 1662. The *Hôtel de Ville* dates from the 15th cent., and the tower was added in 1718. A large statue in bronze was erected here in 1853 to the memory of *Orlando di Lasso*, or *Roland de Lattre*, the celebrated composer, who was born at Mons in 1520. A monument to Leopold I. was erected in 1877. The coal-mines of Mons are the most productive in Belgium.

From stat. *Jurbise* a branch-line diverges to Tournai and Courtrai.

Soignies, a town with 7200 inhab., possesses an abbey church of *St. Vincent*, erected in its present form by St. Bruno, Archbishop of Cologne, in 965, probably the most ancient edifice in Belgium. Some of the monuments in the burial-ground date from the 13th and 14th centuries.

175 M. *Braine-le-Comte*, a small town of ancient origin, is the junction for Namur. Carriages are sometimes changed here.

185 M. **Hal** *(Hôtel du Cygne; des Trois Fontaines; de l'Univers)*, a small town on the *Senne* and the canal from Charleroi, is a celebrated resort of pilgrims on account of the wonder-working image of the Virgin in the *Church of St. Mary*, a pure Gothic edifice. The *high-altar, executed in alabaster in 1533, and the bronze font of 1446 merit inspection.

The line now traverses a hilly district, and for some distance skirts the canal to Charleroi. Near *Forest* it crosses the Senne and intersects a rich pastoral district; it then passes the Porte de Hal, and enters the Station du Midi, which is 1 M. distant from the Station du Nord.

194 M. **Brussels**. — Hôtels Bellevue, de Flandre, Mengelle, de l'Europe, de France, and Windsor, all well situated in the upper part of the town, good, and expensive. Grand Hôtel de Bruxelles, in the lower part of the town, a large new house. Hôtels de Suède, de l'Univers, de l'Empereur, de Saxe, and de Hollande, all also situated in the lower part of the town, good, and not expensive. — *English Church Service* at the new Church in the Rue Stassart, at the Chapel Royal, Rue du Musée, at the Chapel in the Boulevard de l'Observatoire, and at the Evangelical Chapel, Rue Belliard. — *Cab* with one horse 1, with two horses 1½ fr. per drive.

Description of the town, and journey from Brussels to Liége, see *Baedeker's Belgium and Holland*. Route viâ Liége to Cologne, see R. 46.

48. From Paris to Strassburg,

by Châlons and Nancy.

314½ M. By Express in 11 hrs., by fast ('direct') trains in 13 hrs.: express fares 61 fr. 35, 45 fr. 55 c. ('billet mixte', *i. e.* first class in France and second in Germany, 58 fr. 20 c.); fares by 'direct' trains 60 fr., 44 fr. 20 c., 31 fr. 35 c. — The morning and evening express from Paris have first-class carriages only in France, but second also in Germany. — Station in the Place de Strasbourg; special omnibuses, p. 34.

Soon after quitting the station, the train crosses the canal of St. Denis and the high-road from Paris to Lille, and passes *Pantin* (12,300 inhab.). At *Noisy-le-Sec* the Mulhouse line diverges to the right (p. 354). Beyond *Bondy* is the forest of that name. *Le Raincy-Villemouble* is a charming village surrounded with orchards. At *Chelles* are the ruins of a once celebrated abbey.

17½ M. *Lagny-Thorigny*, where the line reaches the *Marne*, and *Dammart*, an adjoining village, send fruit to Paris valued at a million francs annually. The valley of the Marne presents a succession of picturesque landscapes. Near *Chalifert* the river is crossed and a tunnel entered. The *Canal de Chalifert* also penetrates the hill by means of another tunnel.

28 M. **Meaux** *(Hôtel Grignan; Buffet* at the station*)*, an old town on the Marne with 12,000 inhab., was one of the first places in France where the Reformation found adherents. The celebrated Bossuet was bishop of Meaux from 1681 to 1704. The handsome Gothic *Cathedral*, dating from the 12th-16th cent., stands on a height. The tower commands a fine view.

Laferté-sous-Jouarre, prettily situated on the Marne, and surrounded by numerous country-houses, deals largely in millstones. On a neighbouring hill is the abbey of *Jouarre*. Scenery picturesque.

59½ M. **Château-Thierry** *(Hôtel d'Angleterre)*, a pretty place on the Marne, has an early Gothic church dedicated to *St. Crispin*, and a ruined castle which is said to have been erected by Charles Martel. La Fontaine, the fabulist, was born here, and a monument has been erected to his memory. The Russians suffered severe losses in the vicinity in Feb. 1814.

The train now enters the Champagne district. At *Varennes* Louis XVI. and Marie Antoinette were recognised and arrested in 1791. At *Dormans* there is a fine château and an interesting Gothic church. Between *Port-à-Binson* and *Damery*, on a wooded height to the right, rises the *Château de Boursault*, a handsome Renaissance building erected by Madame Cliquot, a name familiar to the bon-vivant, and now the property of her son-in-law M. de Mortemart.

The Marne winds through a broad and fertile valley, enclosed by the vine-clad hills which yield the wine from which sparkling Champagne is manufactured.

89 M. **Epernay** *(Hôtel de l'Europe; Buffet)*, a town with

16,000 inhab., one of the centres of the Champagne traffic, is picturesquely situated amidst the most productive vineyards. The spacious cellars hewn in the chalk-rock are admirably suited for storing the wine, and contain millions of bottles. The quarter inhabited by the wealthy wine-merchants is named the *Faubourg de la Folie*, perhaps in allusion to the extravagant consumption by an undiscriminating public of what is often a poor, unwholesome beverage.

Epernay is an important junction, being the point of intersection of branch-lines to *Nogent-sur-Seine* and to *Rheims*.

Beyond Epernay the country becomes flat and uninteresting.

108 M. **Châlons-sur-Marne** *(Cloche d'Or)*, the capital of the Department of the Marne, with 20,000 inhab., is one of the principal depôts of Champagne.

The *Cathedral*, dating from the 13th cent., has frequently been restored. The open towers terminate in elegant spires. — *Notre Dame*, on the other side of the town, a fine example of the transition style, with heavy, but handsome towers, dates from 1157. — Pleasant promenades on the site of the old ramparts.

In 471, in the territory of the Catalauni near Châlons-sur-Marne the united Roman, Visigothic, and Frankish armies defeated the Huns in a celebrated battle.

From Châlons to Rheims, 35½ M., by railway in 1¾ hr. The line passes *Le Mourmelon*, where there is a camp for the annual autumn manœuvres of the French army.

From Châlons to Metz, by *Verdun*, see p. 352.

The train now traverses a vast plain, occupied by a very poor population, contemptuously called 'La Champagne Pouilleuse'. To the left winds the Marne through pleasant meadows interspersed with plantations.

128 M. **Vitry-le-Français** *(Cloche d'Or)*, with 8000 inhab., and a handsome Renaissance church, is surrounded by vineyards and fruit-trees. The town was destroyed by the Emp. Charles V., but rebuilt by Francis I. The train now crosses the Marne for the last time, and follows the course of the Rhine-Marne Canal.

136 M. *Blesme* (Buffet at the station). A branch-line diverges here towards the S. to *Chaumont* (p. 355).

The next important station is —

159 M. **Bar-le-Duc** *(Hôtel de Metz; Buffet)*, surnamed '*La Coquette*', a picturesque town on the *Ornain*, the capital of the Department of the Meuse (pop. 17,000). The church of *St. Pierre* in the *Haute Ville* contains a curious monument in marble to Duc Réné de Châlons, Prince of Orange, who fell in 1544 at the siege of St. Dizier. A handsome house of the 16th cent. in the Place here contains a *Museum*. The busy *Ville Basse* contains monuments of marshals Oudinot (d. 1847) and Excelmans (d. 1852), both natives of Bar-le-Duc.

After traversing a somewhat monotonous district, the train

A
B
C
D
E
1
2
3
Malzéville
Meurthe
Port de Malzéville
Route Nationale N° 4
Hosp. St Fiacre
Porte de la Citadelle
R. du Fort
Boulevard de la Pépinière
Promenade de la Pépinière
Pépinière
R. Baron Louis
Rue Stanislas
Rue St Jean
Rue du Faubourg Stanislas
Rue du Faubourg St Jean
Ruelle du Gd Verger
Pl. de l'Académie
R. de la Monnaie
R. de la Pépinière
Caserne St Catherine
Rue St Catherine
Rue du Faubourg St Catherine
Rue d'Alliance
Pl. de la Gare
Pl. St Jean
Pl. St Georges
Pl. de la Cathédrale
R. St Georges
Rue du Faubourg St Georges
Route Nationale N° 74
Gare
Le Ste Catherine
Rue de la Visitation
Rue de la Poissonnerie
Rue des Carmes
Rue de la Hache
Rue de la Faïence
Rue de la Source
Rue de la Ravinelle
Rue de la Glacière
Rue de la Citadelle
Rue de la Commanderie
Rue de la Corderie
Rue de la Ville Neuve
Rue de la Place Carrée
Rue de la Place Royale
Rue de la Place de la Carrière
Rue de la Place de la Cathédrale
Rue de la Place de la Cathédrale
Rue de la Place de la Cathédrale

NANCY.
1: 18300
0 100 200 300 400
Mètres.
1. Académie . . . . . B.3.
2. Chambre de Commerce, Justice de Paix . . . . . C.3.
3. Cour d'Appel . . . . . C.3.
Eglises:
Bonsecours . . . . . D.7.
4. Cathédrale . . . . . C.D.4.
5. Cordeliers . . . . . C.2.
6. St Epvre . . . . . C.2.
7. St Léon . . . . . A.3.
8. St Pierre . . . . . C.D.6.
9. St Sebastien . . . . . C.4.
10. Evêché . . . . . C.D.3.
11. Gare des Voyageurs . . . . . B.3.
12. Hôpital militaire . . . . . B.4.
13. " St Julien . . . . . C.3.4.
14. Hôtel de Ville . . . . . C.3.
15. Lycée . . . . . B.3.
16. Palais ducal, Musée . . . . . C.2.
17. " du Gouvernement . . . . . C.2.
18. Préfecture . . . . . C.D.3.
19. Porte de la Craffe ou Ne Dame . . . . . C.1.2.
20. " Desilles ou Neuve . . . . . B.1.2.
21. " Royale ou Arc de Triomphe . . . . . C.3.
22. " St Georges . . . . . D.4.
23. " St Nicolas . . . . . C.5.
24. " Stanislas . . . . . B.3.
25. Statue de Dombasle . . . . . B.3.
26. " de Drouot . . . . . B.2.
27. " de Stanislas . . . . . C.3.
28. Statuette équestre du Duc René . . . . . C.2.
29. Théâtre . . . . . C.3.
30. Tribunal de Commerce . . . . . C.3.
A
B
C
D
E
5
6
7
Rue de Metz
Rue de Strasbourg
Rue des Quatre Eglises
Rue Charles III
Rue de la Salle
Rue de la Pépinière
Rue de la Hillette
Rue du Faubourg St Pierre
Rue Mollon
Rue Molitor
Rue du Canal
Rue du Pont Rouge
Rue du Pont Mouja
Rue du Pont Neuf
Rue du Pont Mouja
Rue du Pont Rouge
Rue du Canal
Rue de la Pépinière
Rue de la Hillette
Rue du Faubourg St Pierre

passes by means of cuttings through the watershed between the Seine and the Meuse.

184½ M. **Commercy** *(Hôtel de Paris)*, with 4200 inhab., possesses a large château on the bank of the Meuse, where Cardinal de Retz (d. 1679) wrote his memoirs. It was subsequently occupied by Stanislaus Lesczinski, ex-king of Poland, in 1744, and is now used as a barrack.

The next station worthy of mention is —

192½ M. *Pagny-sur-Meuse*, where another line to Chaumont diverges viâ *Neufchâteau*.

200 M. **Toul** *(Hôtel de la Cloche)*, the *Tullum Leucorum* of the Romans, a fortress on the *Moselle*, a little to the right of the line, has been the seat of a bishop for 1200 years, and is one of the most ancient towns in Lorraine (pop. 10,000). On 24th Sept. 1870, the town was taken by the Prussians after a siege of twelve days.

The Gothic **Cathedral*, dating from the 10th and 15th cent., has an admirable façade with a beautiful portal and two towers. The stone pulpit dates from the 12th cent. The abbey church of *St. Gengoult*, a fine Gothic building of the 13th cent., with façade of the 15th, has interesting Gothic cloisters of the 16th cent.

The Rhine-Marne Canal and Moselle here flow side by side, and are crossed at *Fontenoy*, beyond which one of the most picturesque and interesting parts of the line is reached. The valley of the Moselle contracts, the banks become more precipitous, and vineyards begin to appear on the sunny heights.

211½ M. *Liverdun* is picturesquely situated on a height. For some distance the railway, high-road, river, and canal are parallel to each other. The canal penetrates the hill, on which Liverdun lies, by means of a tunnel.

Near *Frouard* the *Meurthe* unites with the Moselle. The line to *Metz* diverges here (p. 352). From *Champigneulles* a line to the left diverges to Château-Salins.

220½ M. **Nancy.** — *Hôtel de Paris, Rue de St. Dizier; du Commerce and de l'Europe, Rue des Carmes 4 and 5; de France, Rue de la Poissonnerie; d'Angleterre and de Metz, near the station. — Several cafés in the Place Stanislas.

Nancy, the capital of the Department of the *Meurthe*, and situated on that river, with 66,000 inhab., was formerly the capital of Lorraine and seat of the dukes, of whom Stanislaus Lesczinski (d. 1766), ex-king of Poland, was the last. The town was greatly embellished by his predecessor Leopold (d. 1729), and is one of the best-built towns in France. The surrounding vineyards contribute much to the beauty of the situation. The *Academy* of Nancy has risen in importance since the annexation of Strasbourg to Germany, and its *Ecole Forestière*, or nursery for forest-trees, is the only establishment of the kind in France.

The town is entered by the Porte Stanislas, one of the seven handsome gates of Nancy, leading to the *Place Dombasle* (Pl. 25;

B, 3), where a statue of the eminent agriculturist of that name (d. 1843), by David d'Angers, rises in front of the Lycée. The first street diverging from the Rue Stanislas to the left leads to the *Cours Léopold*, adorned with a **Statue of Marshal Drouot* (Pl. 26; B, 2), a native of Nancy, in bronze, by David d'Angers.

The **Place Stanislas* (Pl. C, 3), the finest point in the town, is adorned with the bronze *Statue of Stanislaus* (d. 1766; Pl. 27), by *Jacquot*, erected in 1831 by the three deparments (Meurthe, Meuse, Vosges) which formerly constituted the Duchy of Lorraine. The statue looks towards the *Triumphal Arch* (Pl. 24) which Stanislaus erected in honour of Louis XV. The Place is surrounded by the Hôtel de Ville, the *Theatre* (Pl. 29), the *Evêché* (Pl. 10), and two private houses, all handsome edifices.

The *Hôtel de Ville* (Pl. 14) contains a small *Picture Gallery*, with several valuable works by French, Italian, and Flemish masters. At the back of the Hôtel de Ville is the *Préfecture* (Pl. 18), in the *Rue d'Alliance*, so called from the French and Austrian alliance concluded here in 1756 against Prussia.

Passing through the *Triumphal Arch*, to the left, we reach the handsome *Place Carrière* (Pl. C, 2, 3), on the farther side of which is the former palace of Stanislaus, now the residence of the commandant of the town. The adjoining buildings contain the courts of law, the *Tribunal de Commerce* (Pl. 30), and *Cour d'Appel* (Pl. 3).

The adjacent church of *St. Epvre* (Pl. 6), an edifice in the Gothic style, 95 yds. in length, with three portals, a tower 285 ft. high, and three large rose-windows, was built in 1863-75. A fountain in front of the church is embellished by a small equestrian figure of Duke René (Pl. 28).

Farther to the N. is the *Eglise des Cordeliers*, the church of the Franciscans, which contains, on the left, the tomb of the painter *Jacques Callot* (d. 1635), a native of Nancy, and the richly decorated **Chapelle Ronde*, the burial-place of the Dukes of Lorraine, with a number of interesting monuments from the 12th to the 18th century.

The adjacent *Palais Ducal* (Pl. 16), which formerly contained the *Musée Lorrain*, was burned down in July, 1871; but some tapestry which once belonged to Charles the Bold, and a few pictures and antiquities were saved.

In the new town, to the right of the Place Stanislas (when approached from the station) rises the *Cathedral*, in the Jesuit style, completed in 1742.

The *Pépinière* (Pl. D, 2), with its extensive grounds and fine avenues, is entered from the Place Stanislas and the Place Carrière.

In the suburb of St. Pierre is the *Eglise de Bon Secours*, where Stanislaus (d. 1766) and his wife are interred. After his abdication as king of Poland (1735), he continued to be the reigning duke of Lorraine and Bar until his death, when the duchy fell to the crown of France.

The railway-station of Nancy occupies the site of the marsh where the body of Charles the Bold was found after the Battle of Nancy. The *Croix de Bourgogne*, which is probably a successor to that originally erected here by the victorious Duke Réné (d. 1508), bears the following inscription: —

En l'an de l'incarnation	Et en bataille ici transcy
Mil quatre cent septante six	Ou croix fut mise pour mémoire
Veille de l'Apparition	Réné Duc de Loraine me(r)cy
Fut le Duc de Bourgogne occis	Rendant à Dieu pour la victoire.

From Nancy to Strasbourg. Quitting Nancy, the train crosses the Meurthe and the Rhine-Marne Canal. *Varangeville* and *St. Nicolas* are two small towns connected by a bridge over the Meurthe. The church of the former dates from the 15th cent., that of the latter from 1494-1544. The old salt-works of *Rosières-aux-Salines* are now occupied by a very important horse-breeding establishment. *Blainville-la-Grande* is the junction for Epinal and Vesoul (p. 356).

261 M. **Lunéville**, a town with 12,370 inhab., at the confluence of the Meurthe and *Vezouze*, was the birthplace of Francis I. of Austria, son of Leopold Duke of Lorraine, and founder of the present imperial house. In a house in the Rue d'Allemagne the peace of Lunéville, between France and Austria, was signed on 9th Feb. 1801. Branch-line hence to *St. Dié*, a small manufacturing town, 31 M. to the S.E.

Stations *Marainvillers* and *Emberménil*, the last in France.

276 M. **Avricourt,** the first German station, is situated near the new frontier of 1871. It should be observed that the German clock is 22 min. in advance of the French. Branch-lines hence to *Dieuze* and to *Cirey-sur-Vezouze*.

285 M. **Sarrebourg** *(Hôtel du Sauvage)*, the *Pons Saravi* of Antoninus, on the *Sarre*, which becomes navigable here, is not to be confounded with Saarburg near Trèves. The place was regarded as an important military point by the French down to the war of 1870, and was provided with extensive provision-magazines. German is the language chiefly spoken in the lower part of the town.

The train now quits the rich plains of Lorraine, penetrates a spur of the Vosges Mts. by the tunnel of *Archwiller*, $1^1/_2$ M. in length, through which the *Rhine-Marne Canal* also passes, and enters the valley of the *Zorn*. Opposite *Lutzelbourg*, the last station in Lorraine, rises a picturesque ruined fortress. Tunnels, bridges, and cuttings follow each other in rapid succession. To the right are the two old castles of *Geroldseck;* then, on the top of a hill, that of *Hoh-Barr*. On a wooded height to the right, farther on, are the ruins of *Greifenstein*. The train now quits the Vosges Mts. and enters the province of Alsace.

301 M. **Saverne** *(Soleil)*, Ger. *Zabern*, the Roman *Tabernae*, with 6400 inhab., possesses a handsome *Palace*, erected in 1666 by a bishop of Strasbourg, and afterwards occupied by the well known Cardinal de Rohan (d. 1802).

314½ M. **Strassburg.** – **Hotels:** *Ville de Paris, near the Broglie; *Maison Rouge, Place Kleber; *Europe, Rue de la Nuée Bleue (Blauwolkengasse); Hôtel d'Angleterre, opposite the station; Vignette, Grand' Rue (Langestrasse) 119; Hôtel de France, Place St. Pierre; Ville de Vienne, near the station. — **Cabs** 75 cent. per drive; ¼ hr. 75 c., ½ hr. 1 fr. 20 c., 1 hr. 2 fr.; luggage 20 c.

See *Baedeker's Rhine.*

49. From Paris to Metz.

a. By Châlons and Verdun.

219 M. Railway in 10-13 hrs.; fares 42 fr. 40 c., 32 fr. 15 c., 23 fr. 40 c. — Trains start from the Gare de Strasbourg (p. 34).

There are several different routes to Metz. The quickest trains take the route by Bar-le-Duc and Frouard (see below); another route is by Rheims, Sedan, where the celebrated battle of 2nd Sept. 1870 was fought, and Thionville; but the present route is the most direct and the cheapest.

From Paris to Châlons-sur-Marne (108 M.) see p. 348. The line to Metz diverges here to the left. — 115 M. Stat. *La Veuve.* — 120 M. *St. Hilaire au Temple* is the junction for *Rheims* (by railway in 1 hr.). — 148 M. *Ste. Menehould* (Hôtel de Metz) on the *Aisne*, with 4250 inhab., has a church with double aisles, of the 13th and 14th centuries. A picturesque district is now traversed. The next important place is —

176½ M. **Verdun** *(Hôtel de l'Europe; Buffet)*, the ancient *Verodunum*, a fortified town with 10,750 inhab., situated on the Meuse. The town was bombarded by the Prussians in 1792, and having surrendered after a few hours, the inhabitants accorded an amicable reception to the conquerors, to whom a party of young girls made an offering of the bonbons for which Verdun is noted. The revolutionists recovered the town after the battle of Valmy, and revenged themselves by massacring a number of these innocent maidens. The town was again bombarded by the Germans in 1870.

The *Cathedral* dates from the 12th cent., but has been much altered. The other objects of interest are the garden of the *Episcopal Palace*, the *Porte Chaussée* with its crenelated towers, the *Barracks*, with which portions of an abbey of the 13th and 14th cent. have been incorporated, and the *Promenade de la Roche.*

Etain is prettily situated on the Orne. *Batilly* is the last French station. The train then crosses the battle-field of *Gravelotte.*

219 M. **Metz,** see p. 353.

b. By Frouard and Pagny.

245 M. Express in 9-9½, ordinary trains in 11-15 hrs.; fares 47 fr. 85, 35 fr. 90, 26 fr. 20 c.

From Paris to *Frouard* (215½ M.), see R. 48.

At Frouard the carriages for Metz are detached from the train to Nancy and Strasbourg, cross the canal and the Moselle near the station, and follow the pleasant valley of the latter, which here becomes navigable and is bounded by gently sloping banks.

227 M. **Pont-à-Mousson** *(Hôtel de France)*, a town with 8210 inhab., with the ruined fortress of *Mousson* (fine view) on an eminence, its church (St. Martin) with two towers, and its bridge over the Moselle, presents a pleasing picture.

232½ M. *Pagny-sur-Moselle* has been the French frontier station since 1871 (douane). On an eminence to the left are the ruins of the château of *Prény*, once the property of the Dukes of Lorraine. Excellent wine is produced here.

At *Novéant*, the German frontier station (custom-house), a suspension-bridge crosses the Moselle. On the right bank of the river are perceived at intervals the extensive remains of a Roman *Aqueduct, constructed by Drusus. It was 60 ft. in height and 1220 yds. in length, and conducted water from the hills on the right bank to *Divodurum*, the modern Metz. At *Jouy-aux-Arches* eleven arches are still well preserved, and at *Ars* (or rather *Arches-sur-Moselle)*, seven others rise close to the railway. The bridge by which the train crosses the Moselle affords a good final survey of this imposing Roman structure.

The train then reaches *Metz*, which lies so buried amidst its green ramparts, that little of the town is perceived from the railway.

Metz. **Hotels.** HÔTEL DE METZ, Rue des Clercs 4; HÔTEL DE L'EUROPE, Rue des Clercs 3; charges at both, R. 3-5, D. 4, L. and A. 2 fr.; *HÔTEL DE PARIS, adjoining the Terrace, of the second class.

Metz, on the *Moselle*, with 38,000 inhab., and a garrison of 12,000 men, once the capital of the kingdom of Austrasia, afterwards a town of the German Empire, ceded to France in 1556 with Toul and Verdun, and afterwards one of the most important military stations in France, was again annexed to the German Empire after the war of 1870-71. It is one of the strongest fortresses in Europe, and never succumbed to an enemy till it surrendered to the Prussians on 27th Oct., 1870. The river flows through the town in several branches, thus forming a number of islands.

The most interesting edifice is the fine Gothic **Cathedral* which was begun in the 13th century. The nave was completed in 1392, and the choir was added in the 15th and 16th cent. The unsuitable portal was erected in the 18th cent. The building was restored in 1830-35. The tower, 387 ft. in height, commands a fine view of the fertile '*Pays Messin*', the town, and the river.

In the Place Napoléon, to the W. of the cathedral, rises the *Statue of Marshal Fabert* (d. 1662), a contemporary of Turenne.

The S.W. side of the town is bounded by the *Esplanade*, with beautiful walks, large barracks, and the *Palais de Justice*, of the 18th century. A bronze monument was erected here in 1851 to *Marshal Ney* (born at Metz in 1769, shot at Paris in 1815).

For a fuller description of the town, the battle-fields, and the railway-lines to *Mannheim*, *Bingen*, *Trèves*, and *Luxembourg*, see *Baedeker's Rhine*.

50. From Paris to Bâle,

by Troyes, Belfort, and Mülhausen.

328 M. Railway in 12-18 hrs.; express fares 64 fr. 5, 47 fr. 85 c.; ordinary, 63 fr. 10, 46 fr. 75, 33 fr. 95 c. The trains start from the Gare de l'Est (p. 34).

From Paris to *Noisy-le-Sec*, see p. 347. The Strasbourg line diverges here to the left. At *Nogent-sur-Marne* (p. 207) the *Marne* is crossed. On the right is the park of Vincennes. The line enters the fertile, but monotonous plain of *Brie*. To the right lies the village of *Champigny*, where important battles were fought on 30th Nov. and 2nd Dec. 1870. From stat. *Gretz-Armainvillers* a branch-line diverges to *Coulommiers*. *Nangis*, with 2450 inhab., a busy little town, possesses an ancient castle and an interesting church of the 14th century. From *Longueville* a branch-line diverges to the ancient town of *Provins*.

At *Chalmaison* the line quits the plain of Brie, and enters the valley of the Seine. From stat. *Flamboin* a branch-line runs to *Montereau* (p. 357).

69½ M. **Nogent-sur-Seine** *(Hôtel de la Clef d'Argent)*, a small town with 3500 inhab., where the line crosses the Seine, is 4½ M. from the abbey of *Paraclet*, now a farm, where the remains of Abélard and Heloïse, now in the cemetery of Père Lachaise at Paris, reposed for nearly seven centuries. The empty vault still exists.

The country continues flat. From *Romilly*, a manufacturing town with 5000 inhab., a branch-line diverges to Epernay (p. 357).

104½ M. **Troyes** *(Hôtel du Commerce, de St. Laurent, des Couriers, du Mulet; Railway Restaurant)* on the *Seine*, a busy and pleasant town with 41,000 inhab., is the capital of the Department of the Aube. The treaty by which Henry V. of England was recognised as regent of France was signed here in 1420. 'Troy-weight' derives its name from this town.

The **Hôtel de Ville* in the street of that name, a Renaissance building, contains busts of the celebrities of Troyes in a handsome hall on the ground-floor. On the right, farther on, rises the beautiful Gothic church of **St. Urbain*, founded by Urban IV. in 1263, but never completed.

The cathedral of **St. Pierre* was begun in 1208, but not completed till 1492. The choir has been recently restored. The interior, with its double aisles, is rich and elegant. Beautiful stained glass of the 13th cent. Richly ornamented portal of 1506. Curious old enamels in the treasury.

The *Museum* (open daily, 10-2) in an old abbey to the N. of the cathedral, contains pictures, sculptures, an archæological, a numismatic, and other collections, and a library of 110,000 vols. and 2000 MSS.

A little to the N. of St. Urbain, in a parallel street, is the church of *St. Remi*, and beyond it, nearer the station, *Ste. Madeleine*, of

the 12th cent., altered in the 16th, containing a sumptuous Gothic jubé of the 16th cent. A little to the S. of St. Remi is *St. Pantaléon*, in the Renaissance style, but possessing a fine Gothic S. portal. Among the interesting old houses of Troyes may be mentioned the *Hôtel de Vauluisant*, of the 18th cent., and that of *Mauroy*, a few paces to the E. of the last; there are also a number of wooden houses of the 15th and 16th centuries.

Branch-lines run from Troyes to *Châtillon-sur-Seine*, to *Sens* (p. 357), and to *Châlons-sur-Marne*.

Leaving Troyes, the train skirts the bank of the Seine, and then quits it at *Rouilly*. At *Jessains* the picturesque valley of the *Aube* is entered. The district between Troyes and Arcis, and as far as Langres, was the scene of the last desperate struggle of Napoleon against Schwarzenberg and Blücher in 1814.

The train descends the pleasant valley of the Aube, and crosses the stream near *Arsonval-Jaucourt;* fine view from the station.

137½ M. **Bar-sur-Aube** *(Poste)*, an ancient town with 4500 inhab., possesses churches of St. Maclou and St. Pierre, of the 12th and 14th cent., and a bridge with a chapel of the 15th cent.

At *Clairvaux* the celebrated Cistercian abbey of *Clara Vallis* was founded by St. Bernard in 1115, but the present abbey buildings, now a prison, are modern. Picturesque scenery here.

The valley of the *Aujon* is entered near *Maranville*. From *Bricon* a branch-line diverges to Châtillon-sur-Seine. Beyond *Villiers-le-Sec* a huge viaduct of 50 arches, 160 ft. in height, crosses the valley of the *Suize* to —

164 M. **Chaumont** *(Ecu de France; Buffet)*, the capital of the Department of the Haute Marne, with 9200 inhab., situated on a barren hill between the Suize and the Marne. The church of *St. Jean Baptiste* of the 13th, with choir of the 16th cent., contains a sculpture of 1460 representing the Holy Sepulchre. *La Tour Hautefeuille*, near the Palais de Justice, is the fragment of an ancient castle of the Counts of Champagne. Branch-lines hence to *Blesme* (p. 348) and *Nuits-sous-Ravières* (p. 358).

The line now descends to the picturesque valley of the Marne.

185½ M. **Langres** *(Hôtel de l'Europe; Poste)* is a fortified town and episcopal residence with 10,000 inhab., situated on a lofty plateau (1550 ft.) near the Marne. Cutlery is largely manufactured here. Diderot (d. 1784) was a native of Langres.

The cathedral of **St. Mamès*, in the transitional style, dates from the 12th and 13th centuries. The tower commands a fine view. To the right of the cathedral are interesting early Gothic cloisters. — A street nearly opposite the church leads to the interesting **Porte Gallo-Romaine*, which is probably of late Roman construction. The *Porte des Moulins*, to the S., is of the 18th cent.

The church of *St. Martin*, of the 13th cent., with a tower of the

18th, contains a Christ artistically carved in wood, of the 16th cent. The *Museum* contains antiquities and a few pictures.

From *Chalindrey* (192 M.) a line diverges to *Gray* and *Auxonne* (p. 359). The train then enters the valley of the *Amance*, which it follows down to the Saône. From *Laferté-sur-Amance* an omnibus runs to (10 M.) the celebrated baths of *Bourbonne-les-Bains*.

The line soon crosses the *Saône* and ascends its left bank. At *Port d'Atelier* a line diverges to *Epinal* and *Nancy*. At *Port-sur-Saône* the train quits the valley of the Saône, and traverses wooded and vine-clad heights.

238 M. **Vesoul** *(Hôtel de l'Europe; Buffet)*, with 9200 inhab., the capital of the Department Haute-Saône, is prettily situated in the valley of the *Durgeon*. Branch-lines run hence to *Besançon*, *Nancy* (p. 349), and *Dijon* (p. 358).

Several unimportant stations; then —

277 M. **Belfort** *(Ancienne Poste; Buffet)*, on the *Savoureuse*, a strongly fortified town with 15,173 inhab., which commands the *Trouée de Belfort*, or passage between the Vosges and Jura Mts. In the neighbourhood, near Héricourt on the Lisaine, engagements took place in Jan. 1871 between Gen. Werder's army and the French under Bourbaki, the result of which was that the French army of 84,000 men was compelled to cross the Swiss frontier near Pontarlier (p. 359). The fortress has successfully resisted many sieges, the last of which was in 1870-71, when the Germans did not obtain possession of it until after the peace was concluded. — Branch-line to *Dôle* (p. 359), viâ *Montbelliard* and *Besançon*.

Montreux-Vieux, Ger. *Altmünsterol*, is the last French station (douane for travellers in the reverse direction). The Vosges Mts. are now left behind. Three more viaducts soon carry the train to *Dannemarie*, or *Dammerkirch*, beyond which another viaduct crosses the Ill to *Altkirch*, a small, prettily situated town.

308 M. **Mülhausen,** Fr. *Mulhouse (Hôtels Romann, Wagner, des Etrangers; Buffet)*, a manufacturing town with 58,000 inhab., once a free town of the Germanic Empire, belonged to Switzerland from 1515 to 1798, then to France down to 1871, and is now again German. It lies on the *Ill* and the *Rhine-Rhone Canal*. The handsome building of the *Société Commerciale* contains natural history and industrial collections.

The line to Bâle now traverses the broad plain of the Rhine; to the right rise vine-clad hills; to the left in the distance are the mountains of the Black Forest. *St. Louis* is the last German station (douane for travellers leaving Switzerland). To the left on the Rhine is situated the former fortress of *Hüningen*, constructed by Vauban in 1679, dismantled by the Austrians in 1815.

328 M. **Bâle** *(Trois Rois, Couronne,* and *Tête*, on the Rhine; *Schweizerhof*, at the central station; *Sauvage; Cigogne*, etc.), see *Baedeker's Switzerland*, or *Baedeker's Rhine*.

51. From Paris to Neuchâtel by Dijon.

317 M. Express in 13 hrs.; fares 61 fr. 95, 46 fr. 55, 34 fr. 25 c. — Station in the Boulevard Mazas, see p. 34.

Journey to *Fontainebleau*, see p. 313. *Thomery* is celebrated for its luscious grapes, the Chasselas de Fontainebleau, the sale of which yields about half-a-million francs annually. *Moret*, picturesquely situated on the *Loing*, which here falls into the Seine, has a Gothic church of the 12-15th cent. and a ruined château once occupied by Sully. To the right runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches.

49½ M. **Montereau** *(Grand Monarque; Buffet)*, with 7040 inhab., is picturesquely situated at the confluence of the Seine and *Yonne*. In 1814 Napoleon gained his last victory over the Allies and the Prince of Würtemberg in this neighbourhood. Church of the 14th and 15th cent. On a hill rises the castle of *Surville*. Branch-line to *Flamboin* (p. 354), to the left.

The train ascends the broad and well cultivated valley of the Yonne. Near *Champigny* two battles were fought in 1870.

72½ M. **Sens** *(Ecu de Paris)*, the ancient capital of the *Senones*, who under the leadership of Brennus plundered Rome in B.C. 390, is now a quiet town with 12,000 inhab. The early Gothic **Cathedral* (St. Etienne) dating chiefly from the end of the 12th cent. is an imposing edifice, although somewhat unsymmetrical and destitute of ornament. The stained glass of the 16th cent. and the *Mausoleum of the Dauphin, the father of Louis XVI., and his wife, by Coustou, are the chief objects of interest in the interior. The treasury contains many valuables. — The *Officialité*, to the right of the cathedral, a building of the 13th cent., lately restored, contains a superb vaulted hall with modern paintings. — The adjoining *Archevêché* dates from the 16th century.

The small town of *Villeneuve-sur-Yonne* contains two Gothic gateways and a cathedral of the 13th-16th century.

89⅓ M. **Joigny** *(Ducs de Bourgogne)*, the *Joviniacum* of the Romans, a town with 6250 inhab., on the Yonne, is situated in a wine-growing district. The church of *St. Jean* dates from the 14th and 15th centuries. Timber is sent down in large quantities from this district to Paris in the form of rafts.

Laroche lies at the confluence of the Yonne and *Armançon*, and on the Canal de Bourgogne. Branch-line hence to *Auxerre*.

St. Florentin has a handsome unfinished church of the 12th-16th cent. About 6 M. distant is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, Archbishop of Canterbury, banished by King John, and other English prelates have also sought a retreat within its walls.

122 M. **Tonnerre** *(Lion d'Or; Buffet)*, a town with 5500 inhab., on the Armançon. The church of *St. Pierre*, standing on the precipitous rocks above the town, was built in the 12th-16th cent., and commands a pleasing prospect. — *Chablis*, 8½ M. to the S.W., is noted for its white wines.

Tanlay possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny. At *Ancy le Franc* there is a very handsome *Château*, erected in the 16th cent. from designs by Primaticcio. At *Nuits-sous-Ravières* a branch-line diverges to *Châtillon-sur-Seine*. *Montbard*, the birthplace of Buffon (1707-1788), contains his château and a monument to his memory. Near *Les Laumes* is *Alise Ste. Reine*, with mineral springs, the *Alesia* of Cæsar.

Beyond *Blaisy-Bas* the line penetrates the watershed (1326 ft.) between the Seine and the Rhone by a tunnel 2½ M. long. Between this point and Dijon is a succession of viaducts, cuttings, and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the right by the slopes of the Côte d'Or. Near *Velars* rises the *Mont Affrique* (1920 ft.), with the famous pilgrimage-chapel of Notre Dame de l'Etang.

197 M. **Dijon** *(Hôtels de la Cloche, de Bourgogne, du Jura; Buffet)*, the ancient *Divio*, once the capital of Burgundy, now that of the Department of the Côte d'Or, with 48,000 inhab., is situated at the confluence of the Ouche and the *Souzon*. The dukes of Burgundy resided here down to the death of Charles the Bold in 1477. The buildings of that period enhance the interest of the place.

The Rue Guillaume leads from the station to the *Hôtel de Ville (Palais des Etats)*, once the ducal palace, but remodelled in the 17th and 18th cent. The two towers and the Salle des Gardes are almost the only ancient parts. The *Museum*, containing valuable collections of pictures, antiquities, engravings, etc., is open to the public on Sundays, 12-4, on Thursdays, 12-2, and daily on payment of a fee.

**Notre Dame*, to the N. of the Hôtel de Ville, is a Gothic church of the 13th cent., of very picturesque exterior. The principal portal is a beautiful Gothic composition. The interior is also interesting. One of the chapels of the transept contains a black image of the Virgin dating from the 11th or 12th cent.

St. Michel, to the E. of the Hotel de Ville, of the 16th cent., has a curious façade, half Gothic, half Renaissance in style.

St. Benigne, the cathedral, to the S. of the Porte Guillaume, an interesting building, was erected in 1271-88. The plan resembles that of Byzantine churches. The two towers in front are covered with conical roofs, and a wooden spire, 300 ft. in height, rises over the transept.

In the vicinity are *St. Philibert*, of the 12th cent., now a magazine, and *St. Jean*, of the 15th cent., disfigured with bad paintings.

The *Castle*, erected by Louis XI. in 1478-1512, and afterwards used as a state prison, now in a dilapidated condition, is situated to the N. of the Porte Guillaume. Beyond the Porte Saint Bernard stands the modern *Statue of St. Bernard* (d. 1153), who was born at Fontaine, a village near Dijon.

Dijon is the centre of the wine-trade of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vougeot, Nuits, and Beaune are the most esteemed.

During the Franco-German war of 1870-71 Dijon was twice occupied by the Germans, first on Oct. 31st, 1870, after which it was evacuated on the approach of Bourbaki's army, and again in Jan. 1871.

The line now runs between the Ouche and the *Canal de Bourgogne*, which connects the Saône with the Seine. Near the small town of *Auxonne* (Grand Cerf; Buffet), which possesses a Renaissance castle and a church of the 14th-16th cent., the branch line to *Gray* diverges to the left. The line crosses the Saône, and beyond *Champvans* passes through a tunnel and a long cutting.

221½ M. **Dôle** *(Ville de Lyon; Ville de Genève; Buffet)*, a town with 13,000 inhab., is picturesquely situated on the *Doubs* and the *Rhone-Rhine-Canal*. The esplanade of St. Maurice commands a fine view of the Jura Mts. and Mont Blanc in the extreme distance to the right. — Branch-line from Dôle to the S.W. to *Châlons-sur-Saône;* to the N.E. to *Besançon*.

The train crosses the canal and the river, and enters the valley of the *Loue*. At *Mouchard* the Besançon line diverges to the left. A little farther on, a branch-line diverges to (5 M.) *Salins* (Hôtel des Messageries), a small town with saline baths, much frequented.

The line now enters the Jura. Numerous viaducts and tunnels. *Arbois*, a pleasant little town on the *Cuisance*, was the birthplace (1761) of Pichegru. Beyond *Pont d'Héry* a branch-line diverges to the right to *Champagnole*. The next important place is —

285 M. **Pontarlier** *(Hôtel National; Buffet)*, a town with 5000 inhab., on the Doubs. Travellers entering France undergo the formalities of the custom-house here.

The line follows the left bank of the Doubs and crosses the river near the fortified defile of *La Cluse*. To the left, on a rock 650 ft. in height, is situated the *Fort de Joux*, where Mirabeau, Toussaint-Louverture, and other state-prisoners were once confined. To the right, on a still loftier rock, rises a new fort. *Les Verrières Françaises*, or *de Joux*, is the last French, and *Les Verrières Suisses* the first Swiss station. On 1st Feb., 1871, the French army under Bourbaki, consisting of 84,000 men and 10,000 horses, crossed the Swiss frontier in this neighbourhood (see p. 356).

Beyond Les Verrières the line reaches its culminating point (2930 ft.). The scenery again becomes very picturesque. To the right in the valley lies the prettily situated town of *Fleurier*, with its important watch-manufactories. Beyond *Boveresse*, on the opposite bank of the *Reuse*, lies *Motiers*, where Rousseau wrote his 'Lettres de la Montagne'. On the same side of the valley lies the pleasant little town of *Couvet*. Near stat. *Travers*, which gives its name to the valley, rises the *Creux du Vent* (4806 ft.).

At *Noiraigue*, the Val de Travers terminates, and the train enters a wooded ravine of the Reuse. Numerous tunnels and viaducts. Fine view to the right of the Lake of Neuchâtel and the Alps. The train descends to *Auvernier*, the junction for Yverdon, crosses the *Ravine of Serrières* by a lofty viaduct, and finally reaches the station of Neuchâtel, situated high above the town.

317 M. **Neuchâtel** (**Hôtel Bellevue*, on the lake, omnibus 1 fr.; **Hôtel du Mont Blanc*, also on the lake; *Grand Hôtel du Lac*, near the lake; **Faucon*, in the town; **Hôtel du Lac*, at the harbour; *Hôtel du Commerce*, near the post-office); see *Baedeker's Switzerland*.

52. From Paris to Geneva,

by Macon, Ambérieu, and Culoz.

391 M. Railway in 15½-20 hrs.; fares 77 fr. 5, 58 fr. 85, 42 fr. 35 c. — Station in the Boulevard Mazas (see p. 34).

Journey to (197 M.) Dijon, see p. 357. The train crosses the *Ouche* and the *Canal de Bourgogne* (p. 359), and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. Near *Nuits-sous-Beaune* a battle was fought between the Germans and the French in Dec. 1870.

219½ M. **Beaune** (*Hôtel de France*), a town with 11,000 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine, but mutilated portal. A monument has been erected here to the mathematician *Monge*, a native of Beaune (d. 1818).

Pomard and *Volnay*, which lie to the right, are noted for their red wines, and *Meursault* for its white. From *Chagny* a branch-line diverges in several ramifications to Autun, Nevers, and *Creuzot*, which last place possesses important foundries. The train passes through a tunnel under the *Canal du Centre*, which connects the Saône and the Loire, and then enters the valley of the *Thalie*.

239 M. **Châlon-sur-Saône** (*Hôtels du Chevreuil, du Commerce*), a town with 20,900 inhab., situated at the junction of the Canal du Centre with the Saône, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which

diverges from the junction *Châlon-St. Cosme*. Branch-lines hence to Lons-le-Saulnier and to Dôle (p. 359).

The line follows the right bank of the Saône; to the left in the distance rises the Jura; to the right in clear weather the snowy summit of Mont Blanc, upwards of 100 M. distant, is visible.

255 M. *Tournus* (Sauvage; Buffet), a town with about 6000 inhab. on the Saône, possesses an interesting abbey-church, dedicated to **St. Philibert*, begun in 960, and completed in the 12th cent. Greuze (d. 1805) was a native of Tournus.

275 M. **Macon** (**Hôtel de l'Europe, des Champs Elysées, du Sauvage; Buffet*), the capital of the Department of the Saône and Loire, with 18,000 inhab., is another great centre of the wine-trade. The remains of the cathedral of *St. Vincent* are partly in the Romanesque style. Macon was the birthplace of Lamartine. The Lyons line proceeds towards the S., a branch-line diverges to Moulins towards the W., while the Geneva line turns towards the E.

The train crosses the Saône and enters the Département de l'Ain, following the course of the *Veyle*.

299 M. **Bourg** (*Hôtels de l'Europe, de France, du Midi; Buffet*), with 15,700 inhab., the ancient capital of Bresse, and now that of the Department of the Ain, is situated on the *Reyssouse*. The church of *Notre Dame*, erected in the 15th-16th cent., contains pictures, sculptures, and fine wood-carving. On the promenade Le Bastion rises a **Monument of Bichat* (d. 1802), the anatomist, who was born near Bourg, by David d'Angers. — Bourg lies on the direct line from Lyons to Strasbourg viâ Besançon and Mulhouse.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511-36 by Margaret of Austria, is situated $^1/_2$ M. from the town. It contains the sumptuous **Monuments* of the foundress, her husband Philibert, Duke of Savoy, and her mother-in-law Margaret of Bourbon. Her well-known motto, '*Fortune infortune forte une*', may be seen in different parts of the church.

Near *Pont d'Ain* the train crosses the *Ain*. 319 M. *Ambérieu*, a pleasant little town on the *Albarine*, at the base of the Jura Mts., is the junction for Lyons.

The train ascends the valley of the Albarine, which soon becomes more picturesque, and quits it at *Tenay*. Beyond *Rossillon*, to the right, are the lakes of *Pugieu*. The line now enters the valley of the *Rhone*.

349$^1/_2$ M. **Culoz** (**Buffet*) is the junction for Chambéry and Aix-les-Bains, and also for Italy viâ the Mont Cenis tunnel. A considerable detention and a change of carriages generally take place here. To the N. rises the *Colombier* (5033 ft.), which commands a fine view.

The train traverses the broad, marshy valley of the Rhone. *Seyssel* lies on both banks of the river, which are connected by a

double suspension-bridge. Beyond *Pyrimont* the train passes through four tunnels.

371 M. **Bellegarde** *(Poste; Buffet)*. Custom-house formalities here for travellers entering France.

Immediately beyond Bellegarde the train crosses the great *Valserine Viaduct* and enters the long *Crédo Tunnel* ($2^1/_2$ M.). To the right is the '*Perte du Rhône*', a rocky chasm in which the river is 'lost'. To the left, near *Collonges*, the last French station, rises the *Fort de l'Ecluse*, which commands the defile.

391 M. **Geneva** (*Hôtels de la Métropole, Ecu de Genève, Couronne, du Lac, des Bergues, de Russie, de la Paix, d'Angleterre, Victoria, Genève*, etc.), see *Baedeker's Switzerland*.

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Leipsic. Printed by Breitkopf & Härtel.

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1. List of the principal streets, public buildings, etc., of Paris.
2. General Plan of Paris, showing the railways, tramway lines, and limits of the special plans.
3. Large Plan of Paris, in three sections.
4. Five Special Plans of the most important quarters of the city.
5. Plan and List of the omnibus and tramway lines.

This cover may be detached from the rest of the book by severing the yellow thread which will be found between Nos. I. and II. of the special plans.

List of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1 : 20,000, is divided into three sections, of which the uppermost is distinguished by a *red*, the central by a *white* (or colourless), and the lowest by a *blue* border. Each section contains 36 numbered squares. In the accompanying index the capital letters **R, W, B,** following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also found on one of the special plans, this is indicated by an italicised Roman numeral. Thus, Rue Abbatucci will be found on the section bordered with red, square 15; and also on the second special map.

Names, to which *Ancienne*, *Neuve*, *Petite*, etc. are prefixed, are to be sought for under these prefixes.

The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 18 on the red section finds its continuation towards the S. in square 18 on the white section.

The squares will also be useful for calculating distances, each side of a square being exactly one kilomètre, while the diagonals if drawn would be 1400 mètres or $1^2/_5$ kilomètre.

The word *Rue* is always omitted in the following index for the sake of brevity; the other contractions will present no difficulty.

	R	W	B
Abbatucci . . . . . *II*	15		
Abbaye (de l') . . . . . *IV*	.	19	
Abbé de La Salle (avenue) *IV*	.	13	
Abbé de l'Epée (de l') *IV, V*	.	.	19
Abbé Groult (de l')	.	.	10
Abbesses (des)	20		
Abbeville (d')	24		
Abel-Leblanc (passage) . .	.	28	
Aboukir (d') . . . . . *III*	.	24	
Acacias (des)	9		
Acclimatation (jardin d') .	3		
Adam . . . . . *V*	.	23	
Affre	23		
Aguesseau (d') . . . . *II*	.	15	
Alain Chartier	.	.	10
Albe (d') . . . . . *I*	.	12	
Albouy . . . . . *III*	27		
Alembert (d')	.	.	17
Alésia (d')	.	.	14
Alexandre Dumas	.	31	
Alger (d') . . . . . *II*	.	18	
Alibert . . . . . *III*	.	27	
Aliénés (asile clin. d'). . .	.	.	20
Aligre (cour d') . . . . *III*	.	20	
Aligre (rue et place d') . .	29	28	
Allemagne (d')	.	.	10
Alleray (rue et place d') .	.	.	
Alma (place, avenue et pont de l') . . . . . *I*	.	12	
Alma (passage de l') . . *I*	30	11	
Alouettes (des)	.	.	23
Alphand (passage)			

	R	W	B
Bois-le-Vent	.	5	
Boissière *I*	.	9	
Boissonnade	.	.	16
Boissy d'Anglas *II*	.	18	
Boiton (passage)	.	.	24
Bonaparte (quartier) *II*	.	17	
Bonaparte *IV*	.	20	
Bondy (de) *III*	.	24	
Bonne-Nouvelle (boul.) *III*	.	24	
Bons-Enfants (des) *II, III*	.	21	
Borda *III*	.	24	
Bordeaux (de)	.	.	28
Borrégo (du)	36		
Borromée	.	.	10
Bosquet (avenue) *I*	.	11	
Bossuet	24		
Bouchardon *III*	.	24	
Boucher *III*	.	20	
Boudon (avenue)	.	4	
Boudreau *II*	.	18	
Boufflers (avenue)	.	1	
Bougainville *IV*	.	14	
Bouillé	.	5	
Boulainvilliers (de)	.	4	
Boulangers (des) *V*	.	22	
Boulard	.	.	17
Boulay (rue et passage)	13		
Boule	.	26	
Boule-Rouge (de la) *III*	21		
Boulets (des)	.	31	
Boulogne (de)	17		
Bouloi (du) *III*	.	21	
Bouquet-de-Longchamp (du) *I*	.	9	
Bourbon (passage)	.	.	10
Bourbon (quai) *V*	.	22	
Bourbon-le-Château *IV*	.	19	
Bourdon (boulevard) *V*	.	25	
Bourdonnais (des) *III*	.	20	
Bouret	26		
Bourg-l'Abbé (passage) *III*	.	24	
Bourgogne (de) *II, IV*	.	14	
Bourgogne (de) (Bercy)	.	.	28
Bourgon	.	.	24
Bourtibourg (du) *V*	.	23	
Boursault	14		
Bourse (palais de la) *III*	.	21	
Bourse (rue et place de la) *II, III*	.	21	
Boutarel *V*	.	22	
Boutebrie *V*	.	19	
Bouvines (avenue et rue de)	.	31	
Boyer	.	33	
Brady (passage) *III*	.	24	
Brancion	.	.	11
Brantôme *III*	.	23	
Braque (de) *III*	.	23	
Bréa *IV*	.	.	16
Brèche aux loups (ruelle de la)	.	.	31
Bréda (rue et place)	21		
Bréguet *V*	.	26	
Brémontier	11		
Bretagne (de) *III*	.	26	
Breteuil (avenue et place de) *IV*	.	13	
Bretonvilliers *III*	.	22	
Brey	12		
Brézin	.	.	17
Bridaine	14		
Brisemiche *III*	.	23	
Brissac *V*	.	25	
Brochant	14		
Broussais	.	.	20
Bruant	.	.	26
Brune (boulevard)	.	.	15
Brunel	9		
Bruxelles (de)	17		
Bucherie (de la) *V*	.	22	
Buci (de) *IV*	.	19	
Budé *V*	.	22	
Buffon *V*	.	.	22
Bugeaud (avenue) *I*	.	6	
Buisson Saint-Louis (du)	27	27	
Buot	.	.	24
Burq	20		
Butte-Chaumont (de la)	27		
Buttes (des)	.	31	31
Buttes-aux-cailles	.	.	23
Buttes-Chaumont (parc des)	30		
Cabanis	.	.	20
Cadet *III*	21		
Cafarelli *III*	.	27	
Cail	23		
Caillaux (impasse)	.	.	27
Caire (pl. et rue du) *III*	.	24	
Caisse des Dépôts *II*	.	17	
Calais (de)	17		
Cambacérès *II*	15		
Cambrai (de)	28		
Cambronne (rue et place)	.	10	10
Camou *I*	.	11	
Campagne-Première	.	.	16
Campo-Formio (de)	.	.	23
Canal St-Denis	28		
— St-Martin	27	27	
— St-Martin (du)	27		
— de l'Ourcq	29		
Canettes (des) *IV*	.	19	
Canivet (du) *IV*	.	19	
Caplat	23		
Capron	17		
Capucines (boulevard des) *II*	.	18	
Cardinale *IV*	.	19	
Cardinal-Lemoine *V*	.	22	
Cardinet	14		
Carmes (des) *V*	.	22	
Carmes Billettes (temple des)	.	23	
Carnavalet (musée) *V*	.	26	
Carnot	.	.	16

	R	W	B
Caroline	17		
Caron *V*		26	
Carpentier *IV*		16	
Carrousel (place et pont du) *II, IV*		20	
Cascades (des)		33	
Casimir-Delavigne *IV*		19	
Casimir-Périer *IV*		14	
Cassette *IV*		16	
Castellane *II*		18	
Castex *V*		25	
Castiglione (de) *II*		18	
Catinat *III*		21	
Caulaincourt	20		
Caumartin *II*	18	18	
Cavé	23		
Célestins (quai des) *V*		22	
Cels			16
Cendriers (des)		30	
Censier			22
Cerisaie (de la) *V*		25	
Cévennes (des)			7
Chabanais *II*		21	
Chabrol (de)	24		
Chaillot (de) *I*		12	
Chaise (de la) *IV*		16	
Châlet (du)	27		
Chalgrin	9		
Chaligny		28	
Chalon (de)			28
Chamaillards (des)			27
Chambéry (de)			11
Champagny *IV*		14	
Champ de l'Alouette (du)			20
Champ-d'Asile (du)			17
Champ de Mars *I*		11	
Champ de Mars (du) *I*		11	
Champerret (porte de)	8		
Championnet	19		
Champollion *V*		19	
Champs-Elysées(avenue des) *I, II*		15	
Chanaleilles (de) *IV*		16	
Chanez		1	
Change (pont au) *V*		20	
Chanoinesse *V*		22	
Chantiers (des) *V*		22	
Chapelle (boulevard de la)	23		
Chapelle (cité de la)	23		
Chapelle (place de la)	23		
Chapelle (rue de la)	22		
Chapelle (station de la)	22		
Chapelle Expiatoire *II*	18		
Chapon *III*		24	
Chaptal	18		
Chaptal (collége)	15		
Charbonnière (de la)	23		
Charente (quai de la)	28		
Charenton			36
Charenton (lac de)			35
Charenton (porte de)			32
Charenton (de) *V*		28	28
Charité (hôpital de la) *IV*		17	
Charlemagne (lycée) *V*		23	
Charlemagne (rue et passage) *V*		23	
Charles V. *V*		25	
Charlot *III*		26	
Charolais (du)			28
Charonne (boul. de)		31	
Charonne (de)		32	
Charretière *V*		19	
Chartres (de)	23		
Chasseloup-Laubat	20		
Château (du)			17
Château-des-Rentiers (du)			26
Châteaubriand *I*	12		
Château-d'Eau (place du) *III*		27	
Château-d'Eau (du) *III*	24	24	
Châteaudun (de)	21		
Château-Landon (de)	26		
Châtelain			14
Châtelet (place du) *V*		20	
Châtillon (avenue de)			18
Châtillon (porte de)			15
Chauchat *II, III*	21		
Chaudron	26		
Chaufourniers (des)	27		
Chaume (du) *III*		23	
Chaussée d'Antin (de la) *II*	18	21	
Chausson (passage) *III*		24	
Chauveau-Lagarde *II*		18	
Chauvelot			11
Chazelles	12		
Chemin vert (du) *V*		29	
Chemin vicinal (du)		31	
Chénier		24	
Cherche-Midi (du) *IV*		16	13
Cherroy	14		
Chérubini *II*		21	
Cheval blanc (passage du) *V*		25	
Chevaleret (rue et chemin du)			29
Chevert *IV*		14	
Chine (de la)		33	
Choiseul (rue et passage) *II*		21	
Choisy (avenue et porte de)			27
Chomel *IV*		16	
Choron	21		
Christiani	23		
Christine *IV, V*		20	
Christophe Colomb *I*		12	
Cimarosa *I*		9	
Cimetière Montmartre	17		
Cimetière Montmartre (av. du)	17		
Cimetière du Mont-Parnasse			16
Cimetière du Père-Lachaise		32	
Cinq-Diamants (des)			23
Cirque (du) *II*		15	
Ciseaux (des) *IV*		19	
Cité (île de la) *V*		20	

	R	W	B
Cité (rue et quai de la) *V*	.	23	
Cîteaux (de)	.	28	
Civry (de)	.	.	1
Clairault	17		
Clapeyron	17		
Clary *II*	18		
Claude Decaen	.	.	31
Claude Lorrain	.	.	1
Claude Pouillet	14		
Claude Vellefaux *III*	27		
Clausel	21		
Clavel	30		
Clef (de la) *V*	.	.	22
Clément *IV*	.	19	
Cler *I*	.	11	
Cléry (de) *III*	.	24	
Clichy	13		
Clichy (avenue de)	17		
Clichy (boulevard de)	20		
Clichy (porte de)	13		
Clichy (rue et place de)	17		
Clignancourt (porte de)	19		
Clignancourt (de)	23		
Clisson	.	.	26
Cloche-Perce *V*	.	23	
Cloître Notre-Dame (du) *V*	.	22	
Cloître Saint-Merry (du) *III*	.	23	
Clopin *V*	.	22	
Clos (du)	.	35	
Clotilde *V*	.	19	
Clovis *V*	.	22	
Cloys (des)	19		
Cluny (musée de) *V*	.	19	
Cochin *V*	.	22	
Coetlogon *IV*	.	16	
Colbert (rue et pass.) *II, III*	.	21	
Coligny (de) *V*	.	25	
Colisée (du) *II*	.	15	
Collége de France *V*	.	19	
Colombe (de la) *V*	.	23	
Colonnes (des) *II, III*	.	21	
Combes *I*	.	11	
Comète (de la) *IV*	.	14	
Commandeur (avenue du)	.	.	17
Commerce (place du)	.	.	7
Commerce (du)	.	10	10
Commerce (tribunal de) *V*	.	20	
Commines *III*	.	26	
Compans (rue et impasse)	33		
Conciergerie *V*	.	20	
Concorde (place et pont de la) *II*	.	18	
Condamine (de la)	17		
Condé (de) *IV, V*	.	19	
Condorcet	21		
Conférence (quai de la) *I, II*	.	15	
Conflans	.	.	36
Conseil d'Etat *II*	.	21	
Conseil de Guerre *IV*	.	16	
Conservatoire des Arts et Métiers *III*	.	24	
Conservatoire de Musique *III*	24		
Conservatoire (du) *III*	21		
Constantine (avenue de) *V*	.	20	
Constantinople (de)	15		
Conti (quai) *IV, V*	.	20	
Contrescarpe (boulevard) *V*	.	25	
Contrescarpe (place) *V*	.	.	22
Copernic *I*	.	9	
Copreau	.	.	13
Coq (du) *V*	.	23	
Coq-Héron *III*	.	21	
Coquillière *III*	.	21	
Corbeau *III*	.	27	
Corbes (passage) *III*	.	.	32
Corbineau	.	.	28
Cordelières (des)	.	.	23
Cordiers (des) *V*	.	19	
Corneille *IV, V*	.	19	
Cornes (des)	.	.	22
Corps Législatif (palais du) *II*	.	14	
Cortot	20		
Corvisart	.	.	20
Cossonnerie (de la) *III*	.	23	
Côte-d'Or (de la) *V*	.	22	
Cotentin (du)	.	.	13
Cotte	.	28	
Cottin (passage)	20		
Coucous (des)	.	.	34
Couesnon	.	.	17
Courat	.	35	
Courbevoie	1		
Courcelles (boulevard de)	15		
Courcelles (porte de)	11		
Courcelles (de) *II*	11		
Cour des Noues (de la)	.	32	
Couronnes (rue et impasse des)	.	30	
Cours la Reine *I, II*	.	15	
Courty (de) *II*	.	17	
Coutellerie (de la) *V*	.	23	
Coutures-St-Gervais (des) *III*	.	26	
Crébillon *IV, V*	.	19	
Crédit Foncier *II*	.	18	
Crillon *V*	.	25	
Crimée (de)	29		
Croisades (des)	.	.	14
Croissant (du) *III*	.	21	
Croix-des-Petits-Champs *II, III*	.	21	
Croix-Nivert	.	10	7
Croix-Rouge (place de la) *IV*	.	16	
Crouin (passage)	.	.	26
Croulebarbe	.	.	23
Crozatier	.	28	
Crussol (rue et passage de) *III*	.	27	
Cugnot	25		
Cujas *V*	.	19	
Curial	25		
Cuvier *V*	.	22	22

	R	W	B
Cygne (du) . . . . . *III*	.	23	
Cygnes (allée des) . . . . *I*	.	7	
Daguerre	.	.	17
Dalayrac . . . . . *II*	.	21	
Dames (des)	17		
Damesme	.	.	24
Damiette (de) . . . . . *III*	.	24	
Damoy (passage) . . . . *V*	.	26	
Damrémont	19		
Dancourt (place et rue) . .	20		
Dangeau	.	4	
Dante (du) . . . . . *V*	.	19	
Dantzig (de)	.	.	11
Danube (place du)	32		
Darboy	.	27	
Darcy	.	36	
Dareau	.	.	20
Daru	12		
Daubenton	.	.	22
Daumesnil (avenue et place)	.	.	31
Dauphin (du) . . . . . *II*	.	18	
Dauphine (place, rue et pass.) *IV*, *V*	.	20	
Dauphine (porte)	.	6	
Daval . . . . . *V*	.	26	
David	.	8	
Davoust (boulevard) . . .	.	34	
Davy	16		
Débarcadère (du)	9		
Debelleyme . . . . . *III*	.	26	
Debrousse . . . . . *I*	.	12	
Decamps	.	9	
Déchargeurs (des) . . . *III*	.	20	
Decrès	.	.	14
Deguerry	.	27	
Delambre	.	.	16
Delessert . . . . . *I*	.	8	
Delorme (passage) . . . *II*	.	18	
Delta (du)	23		
Demours	11		
Denain (boulevard de) . .	24		
Denoyez	.	30	
Deparcieux	.	.	17
Départ (du)	.	.	16
Département (du)	26		
Dépotoir (du)	32		
Desaix . . . . . *I*	.	10	
Desbordes-Valmore	.	5	
Descartes . . . . . *V*	.	22	
Descombes	8		
Desgenettes . . . . . *II*	.	14	
Désir (passage du) . . *III*	24		
Desnouettes	.	.	8
Desprez	.	.	14
Desrenaudes	12		
Deux-Ecus (des) . . . . *III*	.	20	
Deux-Gares (des)	24		
Deux-Ponts (des) . . . . *V*	.	22	
Deux-Portes (des) . . *III*, *V*	.	24	
Dhuys (de la)	.	36	
Didot	.	.	17
Dier (passage)	13		
Dieu . . . . . *III*	.	27	
Domat . . . . . *V*	.	22	
Dombasle	.	.	11
Dôme (du) . . . . . *I*	.	9	
Domrémy (de)	.	.	26
Doré (cité)	.	.	26
Dosne	.	9	
Douai (de)	20		
Douane (hôtel de la) . *III*	.	27	
Douane (de la) . . . . *III*	.	27	
Doubles (pont aux) . . . *V*	.	22	
Doudeauville (rue et passage)	23		
Douze-Maisons (passage des) *I*	.	12	
Dragon (rue et cour du) *IV*	.	16	
Dressage (du)	.	.	21
Drevet	20		
Drouot . . . . . *II*, *III*	21		
Dubail (passage) . . . . *III*	24		
Dubois (passage)	29		
Ducange	.	.	14
Duée (de la)	.	.	17
Dufrénoy	.	6	
Dugommier	.	.	31
Duguay-Trouin . . . . *IV*	.	16	
Dugueslin . . . . . *I*	.	10	
Duhesme	19		
Dulac (passage)	.	.	13
Dulaure	20		
Dulong	14		
Dumas (passage)	.	31	
Duméril	.	.	22
Dumont-d'Urville . . . . *I*	.	12	
Dunkerque (de)	24		
Dunois	.	.	26
Duperré	20		
Dupetit-Thouars . . . . *III*	.	27	
Duphot . . . . . *II*	.	18	
Dupin . . . . . *IV*	.	16	
Dupleix (place et rue) . *I*	.	10	
Dupont (cité)	.	29	
Dupuis . . . . . *III*	.	27	
Dupuytren . . . . . *IV*, *V*,	.	19	
Duquesne (avenue) . . *IV*	.	13	
Durance (de la)	.	.	31
Duranti	.	29	
Durantin	20		
Duranton	.	.	7
Duras (de) . . . . . *II*	.	15	
Duret . . . . . *I*	9		
Duris	.	33	
Duroc . . . . . *IV*	.	13	
Dutot	.	.	13
Duvivier . . . . . *I*, *IV*	.	14	
Eaux (passage des) . . . *I*	.	8	
Eblé . . . . . *IV*	.	13	
Echaudé (de l') . . . . *IV*	.	19	
Echelle (de l') . . . . *II*	.	21	
Echiquier (de l') . . . *III*	.	24	

	R	W	B
Ecluses-Saint-Martin (des)	27		
Ecole des Beaux-Arts *IV*	.	47	
— de Droit *V*	.	19	
— d'Etat-Major *IV*	.	14	
— de Médecine *V*	.	19	
— de Médecine (rue et place de l') *V*	.	19	
— Militaire *IV*	.	10	
— des Mines *IV*	.	.	19
— Polytechnique *V*	.	22	
— Polytechnique (de l') *V*	.	22	
— des Ponts et Chaussées *IV*	.	17	
Ecoles (des) *V*	.	22	
Ecosse (d') *V*	.	19	
Ecouffes (des) *V*	.	23	
Ecuries-d'Artois (des) *II*	12		
Edimbourg (d')	15		
Eginhard *V*	.	26	
Eglise (de l')	.	.	7
Elysée (palais de l') *II*	.	15	
Elysée (passage de l')	20		
Elysée (de l') *II*	.	15	
Elzévir *III*	.	26	
Emeriau *I*	.	7	
Enfants Malades (hôp. des) *IV*	.	13	13
Enfants-Rouges (marché des) *III*	.	26	
Enfer (boul. d') *IV*	.	16	
Enfer (passage d')	.	.	16
Enfer (place d')	.	.	17
Enfer (d') *V*	.	.	19
Enghien (hospice d')	.	31	
Enghien (d') *III*	24	24	
Entrepôt (de l') *III*	.	27	
Entrepreneurs (des)	.	7	7
Envierges (r., cité et pass. des)	.	30	
Epée-de-Bois (de l')	.	.	22
Eperon (de l') *V*	.	19	
Epinettes (des)	16		
Erard	.	28	
Erlanger	.	1	1
Ermitage (rue et villa de l')	.	33	
Ernestine	23		
Escaut (de l')	25		
Espérance (de l')	.	.	24
Esquirol	.	.	23
Essling (avenue d')	12		
Est (de l')	.	33	
Estrapade (place de l')	.	.	19
Estrées (d') *IV*	.	13	
Etoile (rond-point de l') *I*	12		
Etoile (de l')	12		
Eugène-Delacroix	.	5	
Euler *I*	.	12	
Eupatoria (d')	.	30	
Europe (place de l')	18		
Evangile (de l')	25		
Excelmans (boulevard)	.	.	1
Eylau (avenue et place d') *I*	.	6	

	R	W	B
Fabert *II*	.	14	
Fagon	.	.	23
Faisanderie (de la)	.	6	
Fallempin (passage)	.	7	
Faubourg-Montmartre (du) *III*	21	21	
Faub.-Poissonnière (du) *III*	24	24	
Faub.-St-Antoine (du) *V*	.	28	
Faub.-St-Denis (du) *III*	24	24	
Faub.-St-Honoré (du) *II*	15	15	
Faub.-St-Jacques (du)	.	.	
Faub.-St-Martin (du)	27	24	19
Faubourg-du-Temple (du) *III*	.	27	
Fauconnier (du) *V*	.	22	
Favart *II, III*	.	21	
Favorites (des)	.	.	10
Fécamp (de)	.	.	32
Félicité (de la)	14		
Fénelon (cité)	24		
Fer-à-Moulin (du)	.	.	22
Ferdinand-Berthoud *III*	.	24	
Fermat	.	.	17
Ferme-des-Mathurins (de la) *II*	.	18	
Fermiers (des)	14		
Ferou *IV*	.	19	
Ferronnerie (de la) *III*	.	23	
Ferrus	.	.	20
Fessard (rue et impasse)	30		
Fêtes (rue et place des)	33		
Feuillade (de la) *III*	.	21	
Feuillantines (des) *V*	.	.	19
Feuillants (des) *II*	.	18	
Feuillet (passage)	27		
Feutrier	20		
Feydeau *III*	.	21	
Fidélité (de la) *III*	24		
Figuier (du) *V*	.	22	
Filles-du-Calvaire (rue et boul. des) *III*	.	26	
Filles-Dieu (des) *III*	.	24	
Filles-St-Thomas (des) *II, III*	.	21	
Fillettes (des)	25		
Flandre (pont de)	28		
Flandre (route de)	28		
Flandre (de)	26		
Flandrin (boulevard)	.	6	
Fleurus (de) *IV*	.	16	
Florence (de)	17		
Foin (du) *V*	.	26	
Folie-Méricourt (de la) *III*	.	27	
Folie-Regnault (de la)	.	29	
Fontaine-du-But (de la)	19		
Fontaine-aux-Clercs (de la)	.	.	24
Fontaine-Mulard (de la)	.	.	24
Fontaine-au-Roi *III*	.	27	
Fontaine-St-Georges	20		
Fontaines (des) *III*	.	24	
Fontanes (lycée)	18		
Fontanes (de) *V*	.	19	
Fontarabie (de)	.	32	

	R	W	B
Fontary	.	10	
Fontenelle (de la)	20		
Fontenoy (place de)	.	10	
Fontis (chemin des)	.	1	
Forest	17		
Forez (du) *III*	.	23	
Forge-Royale (impasse de la)	.	28	
Forges (des) *III*	.	24	
Fortin (avenue)	.	.	23
Fortin *I*	.	12	
Fosses-St-Bernard (des) *V*	.	22	
Fosses-St-Jacques (des) *V*	.	19	19
Fouarre (du) *V*	.	22	
Fougeat (passage)	.	10	
Four (du) *IV, V*	.	19	
Fourcy (de) *V*	.	23	
Fourneaux (rue et chemin des) *IV*	.	.	13
Foyatier	20		
Française *III*	.	24	
Francœur	19		
François-Gérard	.	4	
François-Miron *V*	.	23	
François Ier (maison de) *II*	.	15	
François Ier (rue et place) *I, II*	.	15	
Francs-Bourgeois (des) *III, V*	.	23	
Franklin *I*	.	8	
Frémicourt	.	10	
Frère-Philippe (du) *IV*	.	13	
Freycinet *I*	.	12	
Friedland (avenue de)	12		
Frochot	20		
Froissart *III*	.	26	
Froment	.	26	
Fromentel *V*	.	19	
Fulton	.	.	25
Furstenberg (rue et place) *IV*	.	20	
Gabon (du)	.	34	
Gabriel (avenue) *II*	.	15	
Gabrielle	20		
Gaillard	18		
Gaillon *II*	.	21	
Gaîté (rue et impasse de la)	.	.	16
Galande *V*	.	22	
Galilée *I*	.	12	
Gallois	.	.	29
Galvani	8		
Gambey *III*	.	27	
Garancière *IV*	.	19	
Gardes (des)	23		
Gare de l'Est	24		
— de Lyon	.	.	28
— Montparnasse (de l'Ouest, rive gauche)	.	.	16
— du Nord	24		
— d'Orléans	.	.	25
— de Sceaux	.	.	20
— St-Lazare (de l'Ouest, rive droite)	18		
Gare de Vincennes	.	25	
Gare (boulevard de la)	.	.	26
Gare (porte de la)	.	.	30
Gare (quai de la)	.	.	29
Gare (de la)	.	4	25
Gares (des Deux-)	24		
Gaston de St-Paul *I*	.	12	
Gatbois (passage)	.	.	28
Gaudon (ruelle)	.	.	27
Gauthey	16		
Gavarni *I*	.	8	
Gay-Lussac *V*	.	19	19
Gaz (rue et impasse du)	.	.	26
Gazan	.	.	21
Genève (de)	.	28	
Gentilly	.	.	24
Gentilly (porte de)	.	.	24
Gentilly (de)	.	.	23
Gentilly (station de)	.	.	21
Geoffroy-Didelot	14		
Geoffroy-Langevin *III*	.	23	
Geoffroy-Lasnier *V*	.	23	
Geoffroy-Marie *III*	21		
Geoffroy-St-Hilaire *V*	.	.	22
Géorama (du)	.	.	17
Gérando	20		
Gérard	.	.	23
Gerbert	.	.	23
Gerbier	.	29	
Gerbillon *IV*	.	16	
Gergovie (de)	.	.	14
Germain-Pilon	20		
Gerson (place et rue) *V*	.	19	
Gesvres (quai de) *V*	.	23	
Ginoux	.	7	
Girardon	20		
Gironde (quai de la)	28		
Gît-le-Cœur *V*	.	19	
Glacière (de la)	.	.	20
Gluck *II*	18		
Gobelins (avenue et rue des)	.	.	23
Gobelins (manufacture des)	.	.	23
Godot-de-Mauroy *II*	18	18	
Gomboust *II*	.	18	
Gourgaud (avenue)	11		
Goutte-d'Or (de la)	23		
Gouvion-St-Cyr (boulevard)	8		
Gozlin (rue et place) *IV*	.	19	
Gracieuse *V*	.	.	22
Grammont (de) *II*	.	21	
Grand-Cerf (passage du) *III*	.	24	
Grand-Prieuré (du) *III*	.	27	
Grande-Armée (avenue de la)	9		
Grande-Chaumière (de la)	.	.	16
Grande-Truanderie (de la) *III*	.	23	
Grandes-Carrières (ch. des)	16		
Grands-Augustins (rue et quai des) *V*	.	20	
Grands-Champs (des)	.	34	
Grands-Degrés (des) *V*	.	22	

	R	W	B
Grange-Batelière (de la) *III*	12		
Grange-aux-Belles . . . *III*	72		
Gravelle (avenue de) . . .		.	36
Gravilliers (des). . . . *III*		24	
Greffulhe . . . . . *II*	18		
Grégoire-de-Tours . . . *IV*		.	19
Grenelle (boulevard de). *I*		10	
Grenelle (gare de).		7	7
Grenelle (pont de)		4	
Grenelle (quai de) . . . *I*		7	
Grenelle (de) . . . . *I, IV*		14	
Grenelle (station de) . . .			4
Grenéta . . . . . *III*		24	
Grenier-sur-l'Eau . . . *V*		23	
Grenier-St-Lazare . . . *III*		23	
Grétry. . . . . *II*		24	
Greuze . . . . . *I*		9	
Gribeauval . . . . . *IV*		17	
Gros		4	
Grosse-Tête (imp. de la) *III*		24	
Grotte (de la)		.	8
Guadeloupe (de la)	25		
Gudin.		.	1
Guénégaud . . . . . *IV, V*		20	
Guénot (cité)		31	
Guérin-Boisseau . . . . *III*		24	
Guichard		5	
Guilhem		29	
Guillaume-Tell	11		
Guillemites (des) . . . *III*		23	
Guisarde . . . . . *IV*		19	
Guy-Labrosse . . . . . *V*		.	22
Guyot	11		
Guy-Patin	23		
Haies (des)		.	35
Hainaut (du)	32		
Halévy . . . . . *II*		18	
Hallé		.	17
Halle-au-Blé . . . . . *III*		20	
Halle-aux-Vins . . . . . *V*		22	
Halles Centrales . . . *III*		20	
Halles (des). . . . . *III*		20	
Hambourg (de)	18		
Hameau (du)		.	8
Hamelin . . . . . *I*		9	
Hanovre (de) . . . . . *II*		21	
Harlay (de) . . . . . *III*		26	
Harlay au Palais (de) . . *V*		20	
Harpe (de la) . . . . . *V*		19	
Harvey		.	26
Hasard (du) . . . . . *II*		21	
Haussmann (boulevard) *II*	18		
Hautefeuille. . . . . *V*		19	
Hauteville (d') . . . . *III*	24	24	
Haut-Pavé (du) . . . . . *V*		22	
Hautpoul (d')	29		
Hâvre (du) . . . . . *II*	18		
Haxo	36	36	
Hébert (place).	25		
Helder (du) . . . . . *II*		21	

	R	W	B
Hélène	17		
Henri-Chevreau		33	
Henri IV (boul. et quai) *V*		25	
Henri IV (lycée)		22	
Henri-Regnault		.	18
Héricart		7	
Hérold		4	
Herr		.	7
Heymès (avenue)		4	
Hippodrome . . . . . *I*		12	
Hirondelle (de l') . . . . *V*		19	
Hoche . . . . . *I*		.	10
Homme-Armé (de l') . *III*		23	
Honoré-Chevalier . . . *IV*		16	
Hôpital (boulevard et place de l') . . . . . *V*		.	25
Hôpital Saint-Louis (de l')	27		
Horloge (quai de l') . . . *V*		20	
Hospices (des).		.	27
Hospitalières-Saint-Gervais (des) . . . . . *III*		23	
Hôtel-Colbert (de l') . . . *V*		22	
Hôtel-Dieu . . . . . *V*		23	
Hôtel-de-Ville . . . . . *V*		23	
Hôtel-de-Ville (rue, quai et place de l') . . . . . *V*		23	
Houdart (passage)		30	
Houdon	20		
Huchette (de la) . . . . *V*		19	
Iéna (avenue d').		12	
Iéna (pont d'). . . . . *I*		8	
Iéna (d') . . . . . *II*		14	
Immaculée Conception (collége de l')		.	8
Immeubles Industriels (des)		31	
Imprimerie Nationale . *III*		23	
Industrie (palais de l') *II*		15	
Ingres (avenue)		5	
Innocents (des) . . . . *II*		20	
Institut de France . . *IV*		20	
Institut (place de l'). . *IV*		20	
Invalides (boulevard des) *IV*		13	
Invalides (hôtel des) . *IV*		14	
Invalides (pont et esplanade des) . . . . . *II, IV*		14	
Irlandais (des) . . . . . *V*		.	19
Islettes (des)	23		
Isly (de l') . . . . . *II*	18		
Issy (porte d').		.	8
Issy		.	6
Italie (avenue et porte d')		.	24
Italie (boulevard et place d')		.	23
Italiens (boulevard des) *II, III*		21	
Ivry.		.	30
Ivry (avenue et porte d') .		.	27
Jabach (passage) . . . *III*		23	
Jacinthe . . . . . *V*		22	

	R	W	B
Jacob . . . . . *IV*	.	20	
Jacquemont	17		
Jacques-Cœur . . . . *IV*	.	25	
Jacques-Debrosse . . . . *V*	.	23	
Jardin d'Acclimatation . .	3		
Jardin des Plantes . . . *V*	.	.	22
Jardinet (du) . . . . *IV, V*	.	19	
Jardiniers (des)	.	.	32
Jardins-Saint-Paul (des) . *V*	.	22	
Jarente (de) . . . . . *V*	.	26	
Javel (quai de)	.	4	4
Javel (de)	.	7	7
Jean-Bart . . . . . *IV*	.	16	
Jean-Beausire (rue et imp.) *V*	.	26	
Jean-de-Beauvais . . . . *V*	.	19	
Jean-Bologne	.	5	
Jean-Cottin	25		
Jean-Dijon	19		
Jean-Goujon . . . . *I, II*	.	15	
Jean-Jacques-Rousseau *III*	.	21	
Jean-Lantier . . . . . *II*	.	20	
Jean-Nicot. . . . . *II*	.	14	
Jeanne	.	.	14
Jeanne-d'Arc (rue et place)	.	.	26
Jean-Robert.	23		
Jean-Tison . . . . . *III*	.	20	
Jemmapes (quai de) . . *III*	27	27	
Jenner	.	.	26
Jessaint (rue et place). . .	23		
Jeu-de-Boule (passage du) *III*	.	27	
Jeu-de-Paume . . . . *II*	.	18	
Jeunes Aveugles (institution des). . . . . *IV*	.	13	
Jeunes Détenus (prison des)	.	29	
Jeûneurs (des) . . . . *III*	.	21	
Joinville (de)	29		
Joquelet. . . . . *III*	.	21	
Joséphine (avenue) . . . *I*	.	12	
Joubert . . . . . *II*	18		
Jouffroy (passage) . . . *III*	21		
Jouffroy.	11		
Jour (du) . . . . . *III*	.	21	
Jourdan (boulevard) . . .	.	.	21
Jouvenet	.	.	1
Jouy (de) . . . . . *V*	.	23	
Juge	.	7	
Juifs (des) . . . . . *V*	.	23	
Juigné (de) . . . . . *I*	.	12	
Juillet (colonne de)	.	25	
Jules-César . . . . . *V*	.	25	
Julien-Lacroix	.	30	
Jura (du)	.	.	22
Jussienne (rue de la) . *III*	.	21	
Jussieu (rue et place de) *V*	.	22	
Justice (palais de). . . . *V*	.	20	
Justice (de la)	.	36	
Keller	.	29	
Kellermann (boulevard) . .	.	.	24
Képler . . . . . *I*	.	12	
Kléber . . . . . *I*	.	10	
Laborde (de) . . . . . *II*	18		
La Bourdonnaye (av. de) *I*	.	11	
La Bruyère	21		
Lacaze	.	.	18
Lacépède . . . . . *V*	.	.	22
Lacharrière	.	29	
Lacordaire	.	.	7
Lacroix	16		
Lacuée (avenue) . . . . *V*	.	25	
La Fayette (place de). . .	24		
La Fayette (de) . . . . *II*	21		
Laferrière (passage)	21		
La Feuillade (de) . . . *III*	.	21	
Laffitte . . . . . *II, III*	21	21	
La Fontaine (de)	.	4	
Laghouat (de).	23		
Lagny (de)	.	34	
Lahire	.	.	23
Lalande	.	.	17
Lamarck	20		
Lamartine	21		
Lamblardie	.	.	31
La Michodière (de) . . *II*	.	21	
La Motte-Piquet (avenue de) . . . . . *I*	.	10	
Lancry (de) . . . . . *III*	27	24	
Landrieu (passage) . . . *I*	.	11	
Languedoc (de)	.	22	
Lannes (boulevard)	9	6	
Lantier	16		
La Pérouse . . . . . *I*	.	12	
Laplace . . . . . *V*	.	22	
Lippe (de)	.	25	
La Quintinie	.	.	10
Lard (au) . . . . . *III*	.	20	
La Reine (cours) . . *I, II*	.	15	
La Reynie (de) . . . . *III*	.	23	
Lariboisière (hôpital) . . .	23		
Laroche	.	.	29
La Rochefoucauld (hospice)	.	.	17
La Rochefoucauld (de) . .	21		
Laromiguière . . . . . *V*	.	.	19
Las Cases (de) . . . . *IV*	.	17	
Latour-Maubourg (boulev.) *II, IV*	.	14	
Latran (de) . . . . . *V*	.	19	
Laugier	11		
Laumière (avenue)	29		
Lauriston . . . . . *I*	.	9	
Lauzun	30		
Laval	21		
Lavandières (des) . . . *III*	.	20	
Lavoisier . . . . . *II*	18		
La Vrillière (de) . *II, III*	.	21	
Leblanc	.	.	4
Lebouis	.	.	13
Lebouteux	14		
Lebrun	.	.	22

		R	W	B
Lécluse		17		
Lecourbe	*IV*	.	.	10
Lefèvre (boulevard)		.	.	11
Lefort		19		
Legendre		14		
Légion d'Honneur (palais de la)	*II*	.	17	
Legrand		30		
Lemaignan		.	.	21
Lemaire		.	7	
Lemarrois		.	.	1
Lemercier		17		
Lemoine (passage)	*III*	.	24	
Lemoult		.	.	7
Léon		23		
Léonard de Vinci	*I*	.	9	
Léopold		.	.	29
Lepage (cité)		27		
Le Peletier	*II, III*	21	21	
Lepic		20		
Le Pré St-Gervais		35		
Leregrattier	*V*	.	22	
Leroux	*I*	9	9	
Lesage		30		
Lesdiguières	*V*	.	25	
Lesueur		9		
Letellier		.	10	
Levallois-Perret		7		
Levert		33		
Lévis (rue et place de)		14		
Lhomond	*V*	.	.	19
Liancourt		.	.	17
Libert		.	.	31
Lilas (des)		33		
Lille (de)	*II, IV*	.	17	
Lingerie (de la)	*II*	.	20	
Linné	*V*	.	.	22
Linois		.	7	
Lions (des)	*V*	.	25	
Lisbonne (de)		15		
Lobau (place)	*V*	.	23	
Lobineau	*IV*	.	19	
Loire (quai de la)		29		
Lombards (des)	*III*	.	23	
Londres (de)		18		
Longchamp (allée de)		.	3	
Longchamp (de)	*I*	.	9	
Loos (de)	*III*	27		
Lord-Byron	*I*	12		
Lorraine (de)		29		
Louis-le-Grand (lycée)	*V*	.	19	
Louis-le-Grand	*II*	.	18	
Louis-Philippe (pont)	*V*	.	22	
Lourcine (de)		.	.	20
Lourmel		.	7	7
Louvain (de)		33		
Louvois	*II, III*	.	21	
Louvre (palais du)	*II, III*	.	20	
Louvre (quai et rue du)	*II, III*	.	20	
Lowendal (avenue de)	*IV*	.	13	
Lubeck (de)	*I*	.	9	
Lully	*II*	.	21	
Lune (de la)	*III*	.	24	
Lunéville (de)		29		
Luxembourg (palais et jardin du)	*IV*	.	19	19
Luxembourg (de)	*II*	.	18	
Lyannes (des)		.	36	
Lyon (de)		.	25	
Mabille (jardin)	*II*	.	15	
Mabillon	*IV*	.	19	
Macdonald (boulevard)		31		
Mâcon (de)		.	.	28
Madame	*IV*	.	16	
Madeleine (boulevard de la)	*II*	.	18	
Madeleine (marché de la)	*II*	.	18	
Madeleine (place et église de la)	*II*	.	18	
Madelonnettes (prison des)		.	.	20
Mademoiselle		.	.	10
Madone (de la)		25		
Madrid (av., boul. et porte de)		3		
Madrid (de)		15		
Magdebourg (de)		.	8	
Magellan	*I*	.	12	
Magenta (boulevard de)	*III*	24	27	
Magnan	*III*	.	27	
Mail (du)	*III*	.	21	
Maillot (boulevard)		6		
Maillot (porte)		9		
Main-d'Or (cour de la)		.	28	
Maine (avenue du)	*IV*	.	.	17
Maine (pl. et rue du)		.	.	16
Maison-Dieu (de la)		.	.	17
Maison pompéienne		.	.	12
Maistre (de)		17		
Maître-Albert	*V*	.	22	
Malakoff (avenue de)	*I*	9	9	
Malaquais (quai)	*IV*	.	20	
Malar	*I*	.	11	
Malebranche	*V*	.	19	
Malesherbes (boulevard)	*II*	.	18	
Malesherbes		15		
Malher	*V*	.	26	
Malmaisons (des)		.	.	27
Malte (de)	*III*	.	27	
Mandar	*III*	.	21	
Mansart		17		
Manutention (de la)	*I*	.	12	
Maraîchers (des)		.	34	
Marais (rue et impasse des)	*III*	.	27	
Marbeau		9		
Marbeuf (avenue)	*I*	.	12	
Marbeuf	*I*	.	12	
Marcadet		16		
Marceau		.	.	32
Marché-aux-Bestiaux		31		

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Marché-des-Blancs-Manteaux (place et rue du) . . *III*	.	23	
Marché-de-Montrouge (place du)	.	.	17
Marché-Neuf (quai du) . .	.	19	
Marché-Saint-Honoré (du) *II*	.	18	
Mare (de la)	.	33	
Marengo (de) . . . *II, III*	.	20	
Marguettes (des)	.	.	34
Marie (pont) . . . . . *V*	.	22	
Marie-Antoinette	20		
Marie-Louise . . . . . *III*	.	27	
Marie-Stuart . . . . . *III*	.	24	
Marignan (de). . . . . *I*	.	12	
Marigny (avenue) . . . *II*	.	15	
Mariniers (sentier des) . .	.	.	14
Marivaux . . . . . *II*	.	21	
Maroc (rue et place du) . .	26		
Maronites (des)	.	30	
Maronniers (des)	.	5	
Marseille (de) . . . . *III*	.	27	
Marsollier . . . . . *II*	.	21	
Martel . . . . . *III*	24		
Martignac (rue et cité) *IV*	.	14	
Martin	8		
Martyrs (des)	20		
Masséna (boulevard). . . .	.	.	30
Masseran . . . . . *IV*	.	13	
Massillon . . . . . *V*	.	22	
Masson	20		
Maternité (hospice de la) .	.	.	19
Mathis	28		
Matignon (rue et avenue) *II*	.	13	
Maubert (place) . . . . . *V*	.	22	
Maubeuge (de)	24		
Maublanc	.	.	10
Maubuée . . . . . *III*	.	23	
Mauconseil . . . . . *III*	.	21	
Maure (du) . . . . . *III*	.	23	
Maurice (passage)	.	29	
Mauvais-Garçons (des) . . *V*	.	23	
Mayet. . . . . *IV*	.	13	
Mayran	21		
Mazagran (rue et impasse) *III*	.	24	
Mazarine . . . . . *IV*	.	20	
Mazas (boulev. et place) *V*	.	25	
Mazet. . . . . *V*	.	19	
Meaux (de)	29		
Méchain	.	.	20
Médéah (de).	.	.	13
Médicis (de) . . . . *IV, V*	.	19	
Médoc (du)	.	.	29
Mégisserie (quai de la) *III, V*	.	20	
Méhul . . . . . *II*	.	21	
Meinadier.	29		
Ménars . . . . . *II, III*	.	21	
Ménilmontant (boulev. de)	.	30	
Ménilmontant (porte de). .	.	36	
Ménilmontant (de)	.	33	

	R	W	B
Mercier . . . . . *III*	.	20	
Mercœur	.	29	
Merlin	.	29	
Meslay . . . . . *III*	.	24	
Mesnil . . . . . *I*	.	9	
Messageries (des)	24		
Messine (avenue de). . . .	15		
Metz (de)	24		
Meuniers (ruelle des) . . .	.	.	32
Mexico (de).	29		
Meyerbeer . . . . . *II*	.	18	
Mézières (de) . . . . . *IV*	.	16	
Michel-Ange.	.	1	1
Michel-Bizot	.	34	32
Michel-le-Comte . . . . *III*	.	23	
Midi (hôpital du)	.	.	19
Mignottes (des)	33		
Mignon . . . . . *V*	.	19	
Milan (de)	18		
Millaud (avenue) . . . . *V*	.	25	
Milton	21		
Minimes (des). . . . . *V*	.	26	
Ministère des Affaires Etrangères . . . . . *II*	.	14	
— des Finances . . . . *II*	.	20	
— de la Guerre . . . . *II*	.	17	
— de l'Instruction Publique *IV*	.	17	
— de l'Intérieur . . . *II*	.	15	
— de la Justice . . . . *II*	.	18	
— de la Marine . . . . *II*	.	18	
— des Travaux Publ. . *IV*	.	17	
Miollis	.	10	
Mirabeau	.	4	
Miracles (cour des) . . *III*	.	24	
Miroménil (de) . . . . *II*	15	15	
Missions (des). . . . . *IV*	.	16	
Missions Etrangères . . *IV*	.	16	
Mogador . . . . . *II*	18		
Moines (des)	16		
Molière (fontaine). . . *II*	.	21	
Molière . . . . . *II*	.	21	
Molitor	.	.	1
Monceaux (rue et parc de)	15		
Moncey	18		
Mondétour . . . . . *III*	.	23	
Mondovi. . . . . *II*	.	18	
Monge (école)	14		
Monge (rue et place) . . *V*	.	.	22
Monjol	27		
Monnaie (de la). . . . *III*	.	20	
Monnaies (hôtel des) *IV, V*	.	20	
Monsieur . . . . . *IV*	.	13	
Monsieur-le-Prince . *IV, V*	.	19	
Montagne-Sainte-Geneviève (de la) . . . . . *V*	.	22	
Montaigne (avenue) . *I, II*	.	12	
Montaigne. . . . . *II*	.	15	
Montalivet . . . . . *II*	.	15	
Montbrun	.	.	17
Montcalm	19		

	R	W	B
Mont-Cenis (du)	19		
Mont-Doré (du)	17		
Mont-de-Piété *III*		23	
Montebello (quai de) *V*		22	
Montempoivre (rue et porte de)			34
Montenotte (de)	12		
Montera		34	
Montesquieu *II, III*		20	
Montessuy (de) *I*		11	
Montfaucon *IV*		19	
Montgallet			31
Montgolfier *III*		24	
Montholon (rue et square)	21		
Montibœufs (des)		36	
Montlouis		32	
Montmartre (boulevard et rue) *III*		21	
Montmartre (cimetière)	17		
Montmorency (avenue de)		1	
Montmorency (boulevard)		1	
Montmorency (de) *III*		23	
Montorgueil *III*		21	
Mont-Parnasse (boulevard et rue du) *IV*		13	16
Montreuil (porte de)		34	
Montreuil (rue de)		31	
Montrouge			15
Montrouge (boulevard de)			16
Montrouge (porte de)			18
Montrouge (station de)			18
Montsouris (avenue)			21
Mont-Thabor (du) *II*		18	
Montyon (de) *III*	21		
Morand		30	
Moreau *V*		25	
Morée (de)	21		
Moret		30	
Morgue (la)		22	
Morillons (des)			11
Morland (boulevard) *V*		25	
Mornay *V*		25	
Morny (de) *I*		12	
Morse			28
Mortier (boulevard)	36	36	
Moscou (de)	18		
Moselle (de la)	29		
Mosnier	18		
Mouffetard *V*			22
Moulin-de-Beurre (du)			13
Moulin-de-la-Pointe (du)			24
Moulin-des-Prés (du)			23
Moulinet (du)			24
Moulins (des) *II*		21	
Moulin-Vert (rue et impasse du)			17
Moussy (des) *III, V*		23	
Mouton-Duvernet			17
Mouzaïa (de)	33		
Moyencourt (de)			10
Mozart		5	
Muette (château de la)		5	
Muette (chemin de la)		5	
Muette (porte de la)		5	
Mulhouse (de) *III*		21	
Muller	20		
Municipalité (de la)		4	1
Murat (boulevard)		1	1
Murillo	15		
Murs-de-la-Roquette (des)		29	
Myrrha	23		
Nansouty			21
Nantes (de)	28		
Naples (de)	15		
Napoléon (quai) *V*		23	
Nation (de la)	23		
National (pont)			29
Nationale			26
Nativité (rue, place et église de la)			29
Navarin (de)	21		
Navarre (de) *V*			22
Necker (hospice)		13	
Necker *V*		26	
Nemours (de)		27	
Nesle (de) *IV, V*		20	
Neuf (Pont) *III, V*		20	
Neuilly	5		
Neuilly (avenue de)	2		
Neuilly (porte de)	3		
Neuve-Bourg-l'Abbé *III*		24	
Neuve-des-Boulets		31	
Neuve-des-Capucines *II*		18	
Neuve-Désirée			24
Neuve-des-Mathurins *II*	18		
Neuve-des-Petits-Champs *II, III*		21	
Neuve-Fontaine-Saint-Georges	20		
Neuve-Saint-Augustin		18	
Neuve-Saint-Merry *III*		23	
Nevers (de) *IV, V*		20	
Newton *I*		12	
Ney (boulevard)	22		
Nice (de)		32	11
Nicolaï			32
Nicolas-Flamel *III*		23	
Nicolet	20		
Nicolo		5	
Niel	11		
Nil (du) *III*		24	
Nitot *I*		12	
Nollet	17		
Nonnains-d'Hyères (des) *V*		22	
Normandie (de) *III*		23	
Norvins	20		
Notre-Dame (église métropolitaine) *V*		22	
Notre-Dame (pont) *V*		23	
Notre-Dame-de-Bonne-Nouvelle *III*		24	

	R	W	B
Notre-Dame-de-Clignancourt (église)	19		
Notre-Dame-de-la-Croix (église)		30	
Notre-Dame-de-la-Gare (église)			26
Notre-Dame-de-Lorette (rue et église)	21		
Notre-Dame-de-Nazareth *III*		24	
Notre-Dame-de-Recouvrance *III*		24	
Notre-Dame-des-Blancs-Manteaux *III*		23	
Notre-Dame-des-Champs (église) *IV*			16
Notre-Dame-des-Champs *IV*		16	16
Notre-Dame-des-Victoires (rue et église) *III*		21	
Nouvelle Californie			12
Nys		30	
Oberkampf *III*		30	
Oblin *III*		20	
Observatoire			19
Observatoire (avenue et carrefour de l')			19
Odéon (rue, place et carref. de l') *IV, V*		19	
Odessa (d') *IV*			16
Odiot (cité) *I*	12		
Offémont (d')	14		
Olier			8
Olive (l')	25		
Olivet (d') *IV*		16	
Olivier-de-Serres			11
Omer-Talon		29	
Opéra (avenue de l') *II*		21	
Opéra (passage de l') *II*	21		
Opéra (théâtre et place de l') *II*		18	
Oran (d')	23		
Oratoire (de l') *II, III*		20	
Ordener	19		
Orfèvres (quai des) *V*		20	
Orfila		33	
Orillon (rue et impasse de l')		30	
Orléans (avenue d')			17
Orléans (porte d')			18
Orléans (quai d') *V*		22	
Orléans-Bercy (d')			29
Orléans-Saint-Honoré (d') *III*		20	
Orme (de l')			14
Ormeaux (des)		31	
Ormesson (d') *V*		26	
Ornano (boulevard)	19		
Orsay (quai d') *I, II*		11	
Orsel (d')	20		
Orteaux (des)		35	
Oudinot *IV*		13	
Ouest (rue et impasse de l')			13
Ourcq (canal de l')	29		
Ourcq (de l')	28		
Ours (aux) *III*		24	
Pagevin *III*		21	
Paix (de la)		18	
Pajol	26		
Pajou		5	
Palais (boulevard du) *V*		20	
Palais-Bourbon (place du) *II*		14	
Palais-Royal *II*		21	
Palais-Royal (place du) *II*		20	
Palatine *IV*		19	
Palestine (de)	33		
Palestro (de) *III*		24	
Pali-kao (de)		30	
Palmyre			20
Panorama (Champs-Elysées) *II*		15	
Panoramas (rue et passage des) *III*		21	
Panoyaux (des)		30	
Panthéon (égl. Ste-Geneviève) *V*		19	
Panthéon (place du) *V*		19	
Pantin	31		
Pantin (porte de)	32		
Paon-Blanc (du) *V*		23	
Papillon	21		
Paradis-Poissonnière (de) *III*	24		
Parcheminerie (de la) *V*		19	
Parc-Royal (du) *III*		26	
Paris (de)	34		
Parme (de)	18		
Parmentier (avenue) *III*		30	
Partants (chemin des)		33	
Parvis-Notre-Dame (place du) *V*		22	
Pascal			23
Pasquier	18	18	
Passy (quai de) *I*		8	
Passy (rue et place de) *I*		5	
Passy (station de)		5	
Pastourel *III*		23	
Patay (de)			27
Paul-Lelong *III*		21	
Pauquet *I*		12	
Pavée *V*		23	
Payen (impasse)		4	
Payenne *III*		26	
Péchoin	27		
Péclet			10
Pelée (ruelle) *III*		26	
Pélican (du) *II, III*		20	
Pelleport	33	36	
Penthièvre (de) *II*	15		
Pépinière (de la) *II*	18		
Perceval			13
Perchamps (rue et place des)		4	

		R	W	B
Perche (du)	*III*	.	26	
Percier (avenue)	*II*	15		
Perdonnet		23		
Pereire (boulevard)		8		
Pergolèse		9		
Pérignon	*IV*	.	13	
Perle (de la)	*III*	.	26	
Pernelle	*III*	.	23	
Pernetty		.	.	14
Perrault	*III*	.	20	
Perré	*III*	.	27	
Perronet	*IV*	.	17	
Petel		.	.	10
Petit		29		
Petit-Château (avenue du)		.	.	29
Petit-Musc (du)	*V*	.	25	
Petit-Pont (rue et pont du)	*V*	.	22	
Petite-Pierre (de la)		.	32	
Petites-Ecuries (rue et pass. des)	*III*	24		
Petits-Carreaux (des)	*III*	.	21	
Petits-Hôtels (des)		24		
Petits-Pères (rue et place des)	*II, III*	.	21	
Pétrarque	*I*	.	8	
Petrelle		24		
Peupliers (avenue des)		.	1	
Peupliers (poterne des)		.	.	24
Philippe-Auguste (aven.)		.	31	
Philippe-de-Girard		26		
Piat		30	30	
Picard		.	.	29
Picardie (de)	*III*	.	27	
Piccini		9		
Picot		.	9	
Picpus (boulevard de)		.	31	34
Picpus (porte de)		.	.	35
Picpus (de)		.	31	31
Pierre-au-Lard	*III*	.	23	
Pierre-Guérin		.	1	
Pierre-Lescot	*III*	.	23	
Pierre-Levée	*III*	.	27	
Pierre-Picard		20		
Pierre-Sarrazin	*V*	.	19	
Pigalle (rue et place)		20		
Pinel (rue et place)		.	.	26
Pitié (hôpital de la)	*V*	.	.	22
Pitié (de la)	*V*	.	.	22
Pixérécourt		33	33	
Plaine (poterne de la)		.	.	8
Plaine-Ternes (de la)		.	34	
Plaisance (porte de)		.	.	11
Planchat		.	31	
Plantes (des)		.	.	17
Plat-d'Etain (du)	*III*	.	20	
Plâtre (du)	*III*	.	23	
Plumet		.	.	13
Point-du-Jour (rue et porte du)		.	.	1
Point-du-Jour (station du)		.	.	1
Pointe-d'Ivry (de la)		.	.	27
Poissonnière (rue et boulevard)	*III*	.	21	
Poissonniers (des)		21		
Poissy (de)	*V*	.	22	
Poitevins (des)	*V*	.	19	
Poitiers (de)		.	17	
Poitou (de)	*III*	.	26	
Poliveau (de)		.	.	22
Polonceau		23		
Pompe-Passy (de la)	*I*	.	5	
Ponceau (rue et pass. du)	*III*	.	24	
Poncelet		12		
Poniatowski (boulevard)		.	.	32
Pont-aux-Choux (du)	*III*	.	26	
Pont-de-Lodi (du)	*V*	.	20	
Ponthieu (de)	*I, II*	.	15	
Pont-Louis-Philippe (du)	*V*	.	23	
Pont-Neuf (du)	*III*	.	20	
Pontoise (de)	*V*	.	22	
Popincourt		.	29	
Portalis (avenue)	*II*	15		
Porte-Foin	*III*	.	24	
Port-Mahon (du)	*II*	.	21	
Port-Royal (boulevard de)		.	.	19
Possoz (place)		.	5	
Postes (administr. des)	*III*	.	21	
Pot-au-Lait (du)		.	.	21
Pot-de-Fer (du)	*V*	.	.	22
Poteau (du)		19		
Poterie (de la)	*III*	.	20	
Pouchet		13		
Poulet		23		
Poultier	*V*	.	22	
Pourtalès	*III*	.	24	
Poussin		.	1	
Pradier		30		
Prairies (des)		.	33	
Pré-aux-Clercs (du)	*IV*	.	17	
Prêcheurs (des)	*III*	.	23	
Préfecture de la Seine	*IV*	.	19	
Prés-Saint-Gervais (porte des)		36		
Prés-Saint-Gervais (poterne des)		32		
Presbourg (de)	*I*	12		
Présentation (de la)		.	30	
Prêtres-St-Germain-l'Aux. (des)	*III*	.	20	
Prêtres-St-Séverin (des)	*V*	33		
Prévost (passage)		.	.	20
Prévôt	*V*	.	23	
Princes (passage des)	*II, III*	.	21	
Princesse	*IV*	.	19	
Prison des Jeunes Détenus		.	29	
— de la Roquette		.	29	
Procession (de la)		.	.	13
Prony		11		
Prouvaires (des)	*III*	.	20	
Provence (de)	*II, III*	18		
Providence (de la)		.	.	24
Prud'hon (avenue)		.	5	

	R	W	B
Puebla (de)	30		
Puits-de-l'Ermite (du) *V*	.	.	22
Puteaux	17		
Py (de la)	.	36	
Pyramides (rue et place des) *II*	.	18	
Pyrénées (place des)	.	33	
Pyrénées (des)	33	33	
Quatre-Chemins (des)	.	.	31
Quatre-Fils (des) *III*	.	23	
Quatre-Septembre (du) *II*	.	21	
Quatre-Vents (des) *IV*	.	.	19
Quinault	.	.	10
Quincampoix *III*	.	23	
Quintinie (de la)	.	.	10
Quinze-Vingts (hospice des)	.	25	
Rabelais *II*	.	15	
Racine *IV, V*	.	19	
Radzivill *II, III*	.	21	
Raffet	.	1	
Raguinot (passage)	.	.	28
Rambouillet (de)	.	.	28
Rambuteau (de) *III*	.	23	
Rameau *II*	.	21	
Ramey	20		
Rampon *III*	.	27	
Ramponneau	.	30	
Ranelagh (avenue du)	.	5	
Ranelagh (du)	.	5	
Raoul (passage)	.	29	
Râpée (quai de la) *V*	.	.	25
Raphaël (avenue)	.	5	
Rapp (avenue) *I*	.	11	
Rataud *V*	.	.	19
Ravignan	20		
Raynouard *I*	.	8	
Réaumur *III*	.	24	
Rébeval	30		
Récollets (des) *III*	27		
Reculettes (ruelle des)	.	.	23
Regard (du) *IV*	.	16	
Régis *IV*	.	16	
Régnault	.	.	30
Regnier	.	.	13
Reille (avenue)	.	.	21
Reims (de) *V*	.	19	
Reine (Cours la) *I, II*	.	15	
Reine-Blanche (de la)	.	.	22
Reine-de-Hongrie (pass. de la) *III*	.	21	
Reine-Hortense (avenue de la)	12		
Rembrandt	15		
Renard (du) *III*	.	23	
Renault (cité)	.	.	14
Rendez-vous (du)	.	34	
Rennequin	11		
Rennes (de) *IV*	.	16	16
Réservoirs (des) *I*	.	8	
Restaud *V*	.	19	
Retrait (du)	.	33	
Reuilly (boulevard de)	.	.	31
Reuilly (porte de)	.	.	35
Reuilly (de)	.	28	31
Réunion (passage de la) *III*	.	23	
Réunion (rue et place de la) (Charonne)	.	32	
Réunion (villa de la) (Auteuil)	.	.	4
Reynie (de la) *III*	.	23	
Rhin (du)	29		
Ribera	.	4	
Riblette	.	35	
Richard-Lenoir (boulevard) *III, V*	.	26	
Richard-Lenoir	.	29	
Richelieu (square) *II*	.	21	
Richelieu (de) *II, III*	.	21	
Richepanse *II*	.	18	
Richer *III*	24		
Richerand (avenue) *III*	27		
Richomme	23		
Rigaud *I*	.	9	
Rigny (de) *II*	18		
Rigolles (rue et cité des)	33	33	
Rimbaut	.	.	17
Riquet	26		
Riverin (cité) *III*	.	24	
Rivoli (de) *II, III, V*	.	20	
Rochebrune	.	29	
Rochechouart (boulevard de)	20		
Rochechouart	21		
Rocher (du)	15		
Rocroy (de)	24		
Rodier	21		
Roger	.	.	17
Rohan (de) *II*	.	20	
Roi-de-Rome (avenue du) *I*	.	9	
Roi-de-Sicile (du) *V*	.	23	
Roi-Doré (du) *III*	.	26	
Rollin (collége)	20		
Rollin *V*	.	.	22
Romainville (porte de)	36		
Romainville (de)	36		
Rome (passage de) *III*	.	24	
Rome (de) *II*	18		
Ronce (passage)	.	30	
Rondeaux (des)	.	33	
Rondelet	.	28	
Roquépine *II*	15		
Roquette (avenue de la)	.	29	
Roquette (prison de la)	.	29	
Roquette (de la)	.	29	
Roses (des)	25		
Rosiers (des) *V*	.	23	
Rossini *II, III*	21		
Rotrou *V*	.	19	
Rottembourg	.	.	31
Roubaix (place de)	24		

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Rouelle . . . . . *I*	.	7	
Rougemont . . . . . *III*	.	21	
Roule (du) . . . . . *III*	.	20	
Rousselet . . . . . *IV*	.	13	
Roussin	.	.	10
Rouvet	28		
Rovigo	15		
Royal . . . . . *II*	18		
Royal (pont) . . . . . *II*	.	17	
Royale . . . . . *II*	.	18	
Royer-Collard (rue et imp.) *V*	.	19	
Rubens	.	.	23
Ruisseau (du)	19		
Ruty	.	34	
Ruysdaël (avenue)	15		
Sablière (de la)	.	.	17
Sablonnière (ruelle de la)	.	.	10
Sablons (porte des)	6		
Sablons (des) . . . . . *I*	.	9	
Sabot (du) . . . . . *IV*	.	16	
Sacré Cœur (église du) . .	20		
Saïda (de la)	.	.	11
Saint-Amand	.	.	14
Saint-Ambroise (égl. et rue)	.	29	
Saint-Anastase . . . . *III*	.	26	
St-André-des-Arts (rue et place) . . . . . *IV, V*	.	19	
Saint-Antoine (hôpital) . .	.	28	
Saint-Antoine . . . . . *V*	.	25	
Saint-Arnaud	.	18	
Saint-Augustin (église) . .	15		
Saint-Benoît . . . . . *IV*	.	17	
Saint-Bernard (église) . . .	23		
Saint-Bernard (quai) . . *V*	.	25	
Saint-Bernard (rue, passage, impasse)	.	28	
Saint-Blaise	.	35	
Saint-Bon . . . . . *III*	.	23	
Saint-Bruno	23		
Saint-Charles (pont) . . *V*	.	22	
Saint-Charles . . . . . *I*	.	7	7
Saint-Claude . . . . . *III*	.	26	
Saint-Cloud (avenue de) .	.	2	
Saint-Cloud (porte de) . .	.	.	1
Saint-Denis (boulevard et porte) . . . . . *III*	.	24	
Saint-Denis (canal)	.	28	
Saint-Denis . . . . . *III*	.	24	
Saint-Denis-du-Saint-Sacrement (église) . . . . *III*	.	26	
Saint-Didier . . . . . *I*	.	9	
Saint-Dominique (passage) *I*	.	11	
Saint-Dominique . . *I, II*	.	14	
Saint-Etienne-du-Mont (rue et église) . . . . . *V*	.	22	
Saint-Eugène (église) . *III*	21		
Saint-Eustache (église, place et impasse) . . . . . *III*		21	
Saint-Fargeau	36	36	

	R	W	B
Saint-Ferdinand (chapelle)	9		
Saint-Ferdinand (rue et place)	9		
Saint-Fiacre . . . . . *III*	.	21	
Saint-Florentin . . . . *II*	.	18	
St-François-de-Salles (égl.)	.	11	
Saint-François-de-Salles . .	.	.	20
Saint-François-Xavier (avenue et église) . . . . *IV*	.	13	
Saint-Georges (église) . . .	30		
Saint-Georges (rue et place) *II*	21		
St-Germain (boul.) *II, IV, V*	.	19	
St-Germain (île)	.	.	8
St-Germain (place)	.	16	
St-Germain (marché) . *IV*	.	19	
St-Germain-de-Charonne (égl.)	.	35	
Saint-Germain-des-Prés (église et place) . . . *IV*	.	.	19
Saint-Germain-l'Auxerrois (église et rue) . . . *III*	.	20	
Saint-Gervais (église) . . .	.	23	
Saint-Gilles . . . . . *III*	.	26	
St-Gothardt (du)	.	.	20
Saint-Guillaume . . . *IV*	.	17	
Saint-Hilaire . . . . . *V*	.	19	
St-Honoré (cloître) *II, III*	.	20	
Saint-Honoré (marché). *II*	.	18	
Saint-Honoré . . . . . *II*	.	18	
Saint-Hyacinthe . . . . *V*	.	22	
Saint-Irénée	.	29	
Saint-Jacques (boulevard)	.	.	20
Saint-Jacques . . . . . *V*	.	19	19
Saint-Jacques (square et tour) . . . . . *III*	.	23	
St-Jacques-du-Haut-Pas (église) . . . . . *V*	.	.	19
St-Jacques-l'Hôpital . . *III*	.	24	
Saint-Jean-Baptiste de Belleville (église)	33		
Saint-Jean-Baptiste de Grenelle (église)	.	.	7
Saint-Joseph (chapelle) . .	.	27	
Saint-Joseph (église) . . .	.	27	
Saint-Joseph . . . . . *III*	.	21	
Saint-Julien-le-Pauvre. . *V*	.	22	
Saint-Lambert	.	.	7
Saint-Laurent (église) . . .	.	.	10
Saint-Laurent (passage) *III*	.	24	
Saint-Lazare (prison) . . .	24		
Saint-Lazare . . . . . *II*	18		
Saint-Leu (église) . . . *III*	.	23	
Saint-Louis (hôpital) . *III*	27		
Saint-Louis (île) . . . . *V*	.	22	
Saint-Louis (lycée) . . . *V*	.	19	
Saint-Louis (pont) . . . . *V*	.	22	
Saint-Louis-aux-Invalides (église) . . . . . *IV*	.	14	
St-Louis-en-l'Ile (rue et église) . . . . . *V*	.	22	

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Saint-Mandé (avenue et porte de)	.	.	34
Saint-Mandé	.	.	34
Saint-Marc . . . . *II, III*	.	21	
Saint-Marcel (boulevard)	.	.	22
St-Marcel-de-la-Maison-Blanche (église)	.	.	22
Saint-Martin (boul. et porte) *III*	.	24	
Saint-Martin (canal)	27	27	
Saint-Martin (marché) *III*	.	24	
Saint-Martin *III*	.	23	
Saint-Maur-Popincourt *III*	27	39	
Saint-Médard (église)	.	.	22
Saint-Médard *V*	.	.	22
Saint-Merry (église) . . *III*	.	23	
Saint-Michel (boulevard) *IV, V*	.	19	19
Saint-Michel (hospice)	.	.	34
St-Michel (pont, place et quai) *V*	.	19	
Saint-Nicolas (port) . . *II*	.	20	
St-Nicolas-des-Champs (église) *III*	.	24	
St-Nicolas-du-Chardonnet (église) *V*	.	22	
Saint-Ouen (avenue de) . .	16		
Saint-Ouen (porte de) . . .	16		
Saint-Paul (passage) . . . *V*	.	25	
Saint-Paul *V*	.	25	
Saint-Paul-Saint-Louis (église) *V*	.	25	
Saint-Pétersbourg (de) . .	17		
Saint-Philibert (avenue) . .	.	5	
Saint-Philippe . . . . *III*	.	24	
Saint-Philippe du Roule (église) *II*	15		
Saint-Pierre-du-Temple (passage) *III*	.	26	
St-Pierre-Montmartre (place)	20		
St-Pierre-Montrouge (égl.)	.	.	17
St-Pierre-St-Antoine (pas) *V*	.	25	
Saint-Placide . . . . . *IV*	.	16	
Saint-Roch (église et rue) *II*	.	18	
Saint-Romain . . . . . *IV*	.	16	
Saint-Sabin (rue et passage) *III, V*	.	26	
Saint-Sauveur (rue et pas.) *III*	.	21	
Saint-Sébastien (rue et imp.) *III*	.	26	
Saint-Séverin (rue et égl.) *V*	.	19	
St-Sulpice (rue, pl. et égl.) *IV*	.	19	
Saint-Thomas-d'Aquin (église, rue et place) *IV*	.	17	
Saint-Victor . . . . . *V*	.	22	
Saint-Vincent-Montmartre	20		
Saint-Vincent-de-Paul (égl.)	24		
Saint-Vincent-de-Paul (sœurs de)	.	16	
Saint-Yves	.	.	18
Sainte-Alice	.	.	17
Ste-Anne (rue et pass.) *II*	.	21	
Ste-Anne-Richard-Lenoir (pass.)	.	27	
Sainte-Apolline . . . . *III*	.	24	
Sainte-Avoye (passage) *III*	.	23	
Sainte-Barbe (égl.) . . . *V*	.	19	
Sainte-Catherine . . . . *V*	.	19	
Sainte-Cécile . . . . . *III*	24		
Sainte-Chapelle . . . . . *V*	.	20	
Sainte-Claire	.	5	
Sainte-Clotilde (église) . *IV*	.	14	
Sainte-Croix-de-la-Bretonnerie (rue et pass.) *III, V*	.	23	
Sainte-Elisabeth (rue et église) *III*	.	27	
Sainte-Eugénie (hôpital)	.	28	
Sainte-Eugénie-Montrouge	.	.	17
Sainte-Euphrasie	19		
Sainte-Félicité (impasse)	.	.	10
Sainte-Foy (rue et pass.) *III*	.	24	
Sainte-Geneviève (église) *V*	.	19	
Sainte-Geneviève (place) . *V*	.	22	
Sainte-Marguerite (rue et église)	.	28	
Ste-Marie-des-Batignolles (église)	14		
Ste-Marie-Roquette (cour et passage)	27		
Sainte-Marthe . . . . . *III*	27		
Sainte-Opportune (rue et place) *III*	.	20	
Sainte-Pélagie (église) . . *V*	.	.	22
Ste-Périne (institution de)	.	4	
Saintonge (de) . . . . *III*	.	26	
Saints-Pères (des) . . . *IV*	.	17	
Salneuve	14		
Salomon-de-Caus . . . *III*	.	24	
Salpêtrière (hôpital de la)	.	.	25
Salpêtrière (de la)	.	.	26
Sambre-et-Meuse (de) . . .	27		
Samson	.	.	23
Santé (impasse de la) . . .	.	.	19
Santé (rue de la)	.	.	20
Santeuil	.	.	22
Sartine . . . . . *III*	.	21	
Saules (des)	20		
Saulnier (passage) . . *III*	21		
Saumon (passage du) . *III*	.	21	
Saussayes (des) . . . . *II*	.	15	
Saussure	14		
Sauvage-La-Gare	.	.	25
Sauval . . . . . *III*	.	21	
Savoie (de) . . . . . *V*	.	20	
Saxe (avenue de) . . . *IV*	.	13	
Sceaux-Ceinture (station de)	.	.	21
Scheffer . . . . . *I*	.	8	
Schomberg . . . . . *V*	.	25	

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Schomer	.	.	13
Scipion (rue et place)	.	.	22
Scribe *II*	.	18	
Sébastopol (boulev. de) *III*	.	24	
Secrétant	30		
Sedaine *V*	.	29	
Séguier *V*	.	19	
Séguin	25		
Ségur (avenue de) *IV*	.	13	
Seine (quai de la)	29		
Seine (de) *IV*	.	20	
Sénégal (du)	.	30	
Sentier (du) *III*	.	21	
Sept-Voies (des) *V*	.	19	
Serpente *V*	.	19	
Sérurier (boulevard)	32		
Servan	.	29	
Servandoni *IV*	.	19	
Sevestre	20		
Sévigné *V*	.	26	
Sèvres (porte de)	.	.	5
Sèvres (de) *IV*	.	16	
Sèze (de) *II*	.	18	
Sibuet	.	.	34
Simon-le-Franc *III*	.	23	
Simonet (passage)	.	.	23
Simplon (du)	21		
Singer	.	5	
Smala (de la)	.	.	7
Sœur-Rosalie (avenue)	.	.	23
Soffroy	16		
Solférino (rue et pont de) *II*	.	17	
Soli *III*	.	21	
Solitaires (des)	33		
Sommerard (du) *V*	.	19	
Sorbier	.	36	
Sorbonne *V*	.	19	
Sorbonne (place, rue et passage de la) *V*	.	19	
Soufflot *V*	.	19	
Soulages	.	.	29
Soult (boulevard)	.	34	34
Source-Auteuil (de la)	.	4	
Sourdière (de la) *II*	.	18	
Sourdis *III*	.	23	
Sourds-Muets (institution des) *V*	.	.	19
Spontini	.	6	
Stanislas (rue et passage) *IV*	.	.	16
Steinkerque (de)	20		
Stendhal	.	32	
Stender (cité)	30		
Stéphenson	23		
Stinville (passage)	.	28	31
Strasbourg (boulev. de) *III*	24	24	
Strasbourg (de)	24		
Suchet (boulevard)	.	2	
Sud (passage du)	29		
Suffren (avenue de) *I*	.	10	
Sugor *V*	.	19	
Suisses (pas. des)	.	.	14
Sully (pont) *V*	.	22	
Sully (de) *V*	.	25	
Surcouf *II*	.	14	
Suresne (de) *II*	.	18	
Surmelin (du)	.	36	
Sycomores (avenue des)	.	1	
Tabacs (manufacture des) *II*	.	14	
Tacherie (de la) *V*	.	23	
Tage (du)	.	.	24
Taillandiers (des)	.	29	
Taillebourg (avenue de)	.	31	
Taillepain *III*	.	23	
Taitbout *II*	21	21	
Talma (cité)	.	.	13
Talma	.	5	
Tanger (de)	26		
Tanneries (des)	.	.	20
Tarbé	14		
Tardieu	20		
Téhéran (de) *II*	15		
Télégraphe (du)	33	33	
Télégraphes (administration des)	.	14	
Temple (boulevard du) *III*	.	27	
Temple (marché du) *III*	.	27	
Temple (du) *III*	.	23	
Temple (square du) *III*	.	24	
Téniers	.	.	1
Ternaux	.	27	
Ternes (avenue des)	9		
Ternes (porte des)	9		
Terrage (du)	27		
Terrasse (de la)	14		
Terre-Neuve (de)	.	32	
Terres-au-Curé (des)	.	.	27
Terres-Fortes (des) *V*	.	25	
Tertre (place du)	20		
Texel (du)	.	.	13
Théâtre (du)	.	7	
Théâtre-Français (pl. du) *II*	.	21	
Théâtre-Grenelle (pass. du)	.	21	
Théâtre de l'Ambigu Com. *III*	.	24	
— Beaumarchais *V*	.	26	
— des Bouffes Paris. *II*	.	21	
— du Château-d'Eau *III*	.	27	
— du Châtelet *V*	.	20	
— Déjazet (Trois. Th. Franç.) *III*	.	27	
— des Folies-Dramat. *III*	.	27	
— Français *II*	.	21	
— de la Gaîté *III*	.	23	
— du Gymnase *III*	.	24	
— Historique *V*	.	23	
— des Italiens *II*	.	21	
— de l'Opéra *II*	.	18	
— de l'Opéra-Comique *II*	.	21	
— de la Porte St-Martin *III*	.	24	
— de la Renaissance *III*	.	24	
— des Variétés *III*	.	21	

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Théâtre du Vaudeville *II*	.	21	
Thénard . . . . . *V*	.	19	
Thérèse . . . . . *II*	.	21	
Thermopyles (passage des)	.	.	17
Théry	.	6	
Thévenot . . . . . *III*	.	24	
Thibaud	.	.	17
Thiboumery	.	.	11
Thierré (passage)	.	25	
Thiers	.	.	23
Tholozé	20		
Thorigny (de) . . . . . *III*	.	26	
Thouin . . . . . *V*	.	.	22
Tilleuls (avenue des) . . .	.	1	
Tilsitt (de)	12		
Timbre (hôtel du) *II, III*	.	21	
Tiphaine	.	10	
Tiquetonne . . . . . *III*	.	24	
Tiron . . . . . *V*	.	23	
Titon	.	28	
Tivoli (rue et place de)	18		
Tlemcen	.	30	
Tocanier (passage)	.	31	
Tolbiac (de)	.	.	24
Tombe-Issoire (de la) . . .	.	.	18
Torcy (rue et place) . . .	25		
Toullier . . . . . *V*	.	19	
Tour-d'Auvergne (de la). .	21		
Tour-des-Dames (de la) . .	18		
Tour-Passy (de la) . . . . *I*	.	6	
Tourelles (des)	36		
Tourlaque	17		
Tournefort . . . . . *V*	.	.	22
Tournelle (quai et pont de la) . . . . . *V*	.	22	
Tournelles (des). . *III, V*	.	26	
Tournon (de) . . . . . *IV*	.	19	
Tourtille (de)	.	30	
Tourville (avenue de) *I, IV*	.	13	
Toussaint-Féron	.	.	24
Tracy (de) . . . . . *III*	.	24	
Traktir (de). . . . . *I*	9		
Traversière-Saint-Antoine *V*	.	25	
Treilhard	15		
Trévise (cité) . . . . . *III*	21		
Trévise (de)	21		
Trézel	16		
Trinité (passage de la) *III*	.	24	
Trinité (rue et église de la)	18		
Trocadéro (avenue du) . *I*	.	9	
Trocadéro (place du) . *I*	.	8	
Trois-Bornes (des) . . *III*	.	27	
Trois-Chandelles (ruelle des)	.	.	31
Trois-Couronnes (des) . . .	.	30	
Trois-Frères (des)	20		
Trois-Portes (des) . . . . *V*	.	22	
Tronchet . . . . . *II*	18	18	
Tronçon-Ducoudray . . *II*	18		
Trudaine (avenue)	20		
Truffault	14		
Trône (place et avenue du)	.	31	

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Troyon	12		
Tuileries (jardin et quai des) *II*	.	17	
Tuileries (palais des) . *II*	.	17	
Turbigo (de) . . . . . *III*	.	24	
Turenne . . . . . *III, V*	.	26	
Turgot (rue et place) . . .	21		
Turin (de)	18		
Ulm (d') . . . . . *V*	.	.	19
Université (de l') *I, II, IV*	.	17	
Ursulines (des) . . . . . *V*	.	.	19
Usines (des)	.	7	
Uzès (d') . . . . . *III*	.	21	
Val-de-Grâce (hôpital de) .	.	.	19
Valence (de)	.	.	22
Valmy (quai de) . . . *III*	27	27	
Vallois (rue et place de) *II, III*	.	21	
Vandal	.	.	14
Vandamme	.	.	13
Van-Dyck (avenue)	12		
Vaneau . . . . . *IV*	.	13	
Vanne (de la)	.	.	21
Vannes (de) . . . . . *III*	.	20	
Vanves	.	.	9
Vanves (porte de)	.	.	11
Vanves (de)	.	.	14
Varenne (de) . . . . . *IV*	.	16	
Vauban (place) . . . . *IV*	.	13	
Vaucanson (Arts-et-Métiers) *III*	.	24	
Vaucanson (Roquette) . .	.	29	
Vaucouleurs (passage) . .	.	30	
Vaugelas	.	.	8
Vaugirard (boulevard de) *IV*	.	.	13
Vaugirard (place de) . . .	.	.	10
Vaugirard (de) . . . *IV, V*	.	16	13
Vaugirard (station de) . .	.	.	4
Vauquelin	.	.	19
Vauvilliers . . . . . *III*	.	20	
Vavin . . . . . *IV*	.	.	16
Vélasquez (avenue)	15		
Velpeau . . . . . *IV*	.	16	
Vendôme (passage) . . *III*	.	27	
Vendôme (place) . . . *II*	.	18	
Vendrezanne	.	.	23
Venise (de) . . . . . *III*	.	23	
Ventadour . . . . . *II*	.	21	
Vera-Cruz (de)	30		
Vercingétorix	.	.	13
Vernet . . . . . *I*	12		
Verneuil (de) . . . . . *IV*	.	17	
Vernier	8		
Véro-Dodat (passage) *II, III*	.	20	
Véron	20		
Verrerie (de la) . *III, V*	.	23	
Versailles (avenue de) . .	.	4	4
Versailles (porte de) . . .	.	.	8
Versigny	19		

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Vertbois (du) . . . . . *III*	.	24	
Verte (allée) . . . . . *III*	.	26	
Vertus (des) . . . . . *III*	.	24	
Viala	.	7	
Viarmes (de) . . . . . *III*	.	21	
Vicq-d'Azir	27		
Victoire (de la) . . . . *II*	21		
Victoires (place des) . *III*	.	21	
Victor (boulevard)	.	.	8
Victor-Cousin . . . . . *V*	.	19	
Victoria (avenue) . . *II*, *V*	.	23	
Vieille-du-Temple *III*, *V*	.	23	
Vieille-Estrapade (de la) *V*	.	.	19
Vieilles-Etuves (des) . *III*	.	23	
Vieilles-Haudriettes (des) *III*	.	23	
Vienne (de)	18		
Vieux-Colombier (du) . *IV*	.	16	
Vigan (passage du) . . *III*	.	21	
Vignes (des)	.	5	
Vignolles (des)	.	35	
Vignon (de)	.	.	4
Vilins	.	30	
Villa-des-Fleurs (cité) . . .	16		
Villars (avenue de) . . *IV*	.	13	
Villedo . . . . . *II*	.	21	
Ville-Hardouin . . . . *III*	.	26	
Villejuif (de)	.	.	23
Villejust (de) . . . . . *I*	.	9	
Ville-l'Evêque (rue et place de la) . . . . . *II*	.	15	
Villeneuve (de la) . . *III*	.	24	
Villette (bassin de la) . .	29		
Villette (boulevard de la) .	27		
Villette (porte de la) . . .	28		
Villette (de la)	33		
Villiers (avenue de) . . .	14		
Villiers (porte de)	8		
Villiers (de)	9		
Villiot	.	.	28
Vinaigriers (des) . . . *III*	27		

	R	W	B
Vincennes (bois de)	.	.	35
Vincennes (cours et porte de)	.	34	
Vincent	30		
Vineuse . . . . . *I*	.	8	
Vingt-neuf Juillet (du) *II*	.	18	
Vintimille (rue et place) .	17		
Violet (passage) . . . *III*	24		
Violet-Grenelle (rue et place)	.	7	7
Virginie-Grenelle	.	.	7
Visconti . . . . . *IV*	.	20	
Visitation (de la) . . . *IV*	.	17	
Vistule (de la)	.	.	24
Vital	.	5	
Vitruve	.	35	
Vitry (porte de)	.	.	30
Vivienne (passage) *II*, *III*	.	21	
Vivienne . . . . . *II*, *III*	.	21	
Voie-Verte (de la)	.	.	18
Volontaire (ruelle)	.	.	13
Volta . . . . . *III*	.	24	
Voltaire (boul. et place) *III*	.	29	
Voltaire (quai) . . . . *IV*	.	17	
Vosges (place et rue des) *V*	.	26	
Vouillé (de)	.	.	11
Voûte (de la)	.	34	
Vrillère (de la) . . *II*, *III*	.	21	
Wagram (avenue de) . . .	11		
Wagram (place)	11		
Walhubert (place) . . . *V*	.	.	25
Watt	.	.	29
Watteau	.	.	23
Wattiaux (passage)	28		
Wilhem	.	4	
Xaintrailles	.	.	26
Yonne (de l')	.	.	29
Yvette (de l')	.	1	
Zacharie . . . . . *V*	.	19	
Zangiacomi	.	.	14

Geograph. Anstalt von

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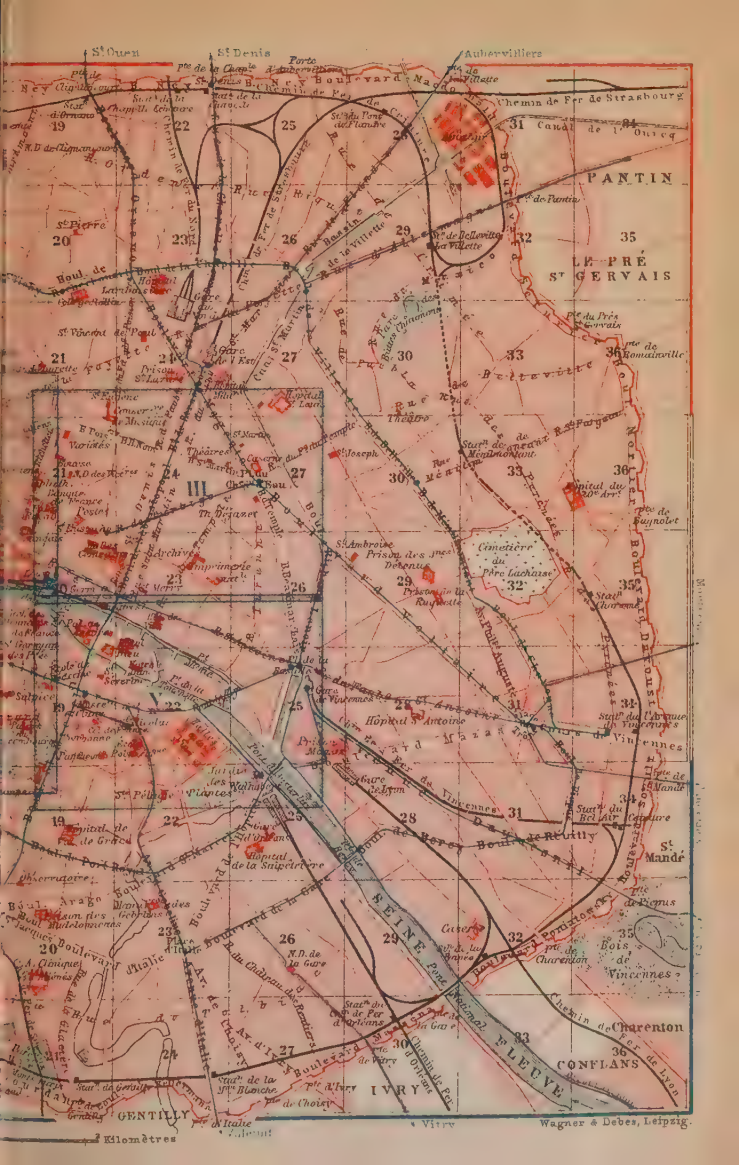
St Ouen
St Denis
Aubervilliers
Chemin de Fer de Strasbourg
PANTIN
LE PRÉ St GERVAIS
Pré St Gervais
Romainville
Belleville
Ménilmontant
Père Lachaise
Cimetière du Père Lachaise
Hôpital St Antoine
Vincennes
St Mandé
Bercy
Reuilly
Hôpital de la Salpêtrière
Gare d'Orléans
Gare d'Austerlitz
Jardin des Plantes
Observatoire
Panthéon
Val de Grâce
Hôpital de la Pitié
Gare de Lyon
Gare de Vincennes
Gare de Charenton
Bois de Vincennes
Bois de Boulogne
Arc de Triomphe
Place de la Concorde
Tuileries
Louvre
Palais Royal
Opéra
Théâtre Français
Théâtre Lyrique
Théâtre des Variétés
Théâtre des Folies Dramatiques
Théâtre de la Porte St Martin
Théâtre de la Gaîté
Théâtre de la Renaissance
Théâtre de la Porte St Antoine
Théâtre de la Bastille
Théâtre de la Cité
Théâtre du Châtelet
Théâtre des Nations
Théâtre Beaumarchais
Théâtre Déjazet
Théâtre Cluny
Théâtre Montparnasse
Théâtre Italien
Théâtre de l'Odéon
Théâtre de l'Ambigu

COURBEVOIE
SEINE FL.
Ile de la Gde Jatte
NEUILLY
Pont de Neuilly
Ile du Pont
Quai de l'Abreuvoir
Avenue de Neuilly
Boulevard de Neuilly
Eglise
Cimetière
Société nationale zoologique d'Acclimatation
Mare de St James
Cercle des Patineurs
BOIS DE BOULOGNE
Pte de Neuilly
Pte de St James
Pte de Madrid
Pte des Sablons
Pte Maillot
Restaurant
Square
1
2
3
4
5
6

LEVALLOIS PERRET
7
8
9
10
11
12
Pte de Champerret
Pte de Villiers
Pte des Ternes
Pte de Courcelles
Place de Courcelles
Maillot
Avenue de la Grande Armée
Avenue du Bois de Boulogne
Avenue des Ternes
Fontaine Boul.
Rond Point de Friedland
Av. de la Reine Hortense
Av. des Champs Elysées
Cimetière
Station
Pte d'Asnières

Cimetière des Batignolles
Pte de St. Ouen
Bessières
Pte de Clichy
13
16
17
14
15
18
Gare aux Marchandises
CIMETIERE
MONTMARTRE
OU
DU NORD
Place des Batignolles
Pl. de Clichy
Place Blanche
Europe
Gare de Fer de l'Ouest
Caserne
Haussmann
Boulevard des Batignolles
Boulevard de Clichy
Boulevard Malesherbes
Boulevard Haussmann
Boulevard de Rochechouart
Rue de Rome
Rue de Clichy
Rue de Constantinople
Rue de Moscou
Rue de Londres
Rue de Vienne
Rue de Berlin
Rue de Madrid
Rue de Lisbonne
Rue de Stockholm
Rue de Copenhague
Rue de Bruxelles
Rue de Parme
Rue de Turin
Rue de Florence
Rue de Naples
Rue de Milan
Rue de Caumartin
Rue de Provence
Rue de la Bienfaisance
Rue de la Pépinière
Rue de Laborde
Rue de la Boétie
Rue de Courcelles
Rue de Monceaux
Rue de Lévis
Rue de Saussure
Rue de Prony
Rue de Tocqueville
Rue de Lisbonne
Rue de la Pépinière
Rue de Laborde
Rue de la Boétie
Rue de Courcelles
Rue de Monceaux
Rue de Lévis
Rue de Saussure
Rue de Prony
Rue de Tocqueville

Poterne des Poissonniers
Poterne de Montmartre
Pre de Cignancourt
Station d'Orléans
Boulevard Ney
Rue Championnet
Rue Marcadet
Rue Lamarck
Rue Caulaincourt
Rue Ordener
Rue Doudeauville
Rue Polonceau
Rue Myrha
Rue Leon
Rue Letort
Rue Pajol
Rue Riquet
Rue de la Charbonnière
Rue de la Chapelle
Rue de Jessaint
Rue de la Goutte d'Or
Rue Stephenson
Rue Affre
Rue Cavé
Rue Polonceau
Rue Lucien Gaulard
Rue Lucien Lambert
Rue Pierre Bourdan
Rue Dancourt
Rue Duhesme
Rue Forest
Rue Hermel
Rue Ramey
Rue Boucry
Rue Custine
Rue Clauzel
Rue Nollet
Rue Cardinet
Rue Bochart de Saron
Rue Lacaze
Rue Labat
Rue Bridaine
Rue Fontaine
Rue Caumartin
Rue Pierre Fontaine
Rue Turgot
Rue Rodier
Rue Condorcet
Rue Lafayette
Rue Saint-Vincent
Rue Jean-Baptiste Pigalle
Rue Duperré
Rue Victor Massé
Rue Fromentin
Rue Houdon
Rue Notre-Dame de Lorette
Rue de Maubeuge
Rue de Dunkerque
Rue de Belzunce
Rue de Valenciennes
Rue de Compiègne
Rue de Chabrol
Rue de Saint-Quentin
Rue de Strasbourg
Rue de Metz
Rue de Lafayette
Rue de Rocroy
Rue de Mazagran
Rue de Paradis
Rue de Chateaudun
Rue de Provence
Rue de Châteaudun
Rue de Trévise
Rue de Montholon
Rue de Rochechouart
Rue de Maubeuge
Rue de Belzunce
Rue de Valenciennes
Rue de Compiègne
Rue de Chabrol
Rue de Saint-Quentin
Rue de Strasbourg
Rue de Metz
Rue de Lafayette
Rue de Rocroy
Rue de Mazagran
Rue de Paradis
Rue de Chateaudun
Rue de Provence
Rue de Châteaudun
Rue de Trévise
Rue de Montholon
Rue de Rochechouart
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard de Strasbourg
Boulevard de Magenta
Boulevard de Sébastopol
Boulevard de Bonne-Nouvelle
Boulevard de Poissonnière
Boulevard de Montmartre
Boulevard de Clichy
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard de Strasbourg
Boulevard de Magenta
Boulevard de Sébastopol
Boulevard de Bonne-Nouvelle
Boulevard de Poissonnière
Boulevard de Montmartre
Boulevard de Clichy
Gare du Nord
Gare de l'Est
Gare de la Chapelle
Gare de Marchandises
Gare de Marchandises
Gare de Marchandises

Porte d'Aubervilliers
Boulevard
Usine à Gaz
Station du Pont de Flandre
Pont de Flandre
Service des Pompes Funèbres
Mairie
BASSIN DE LA VILLETTE
Square
Temple
Chapelle St Joseph
Eglise St Georges
Hôpital
Usine à Gaz
25
26
27
28
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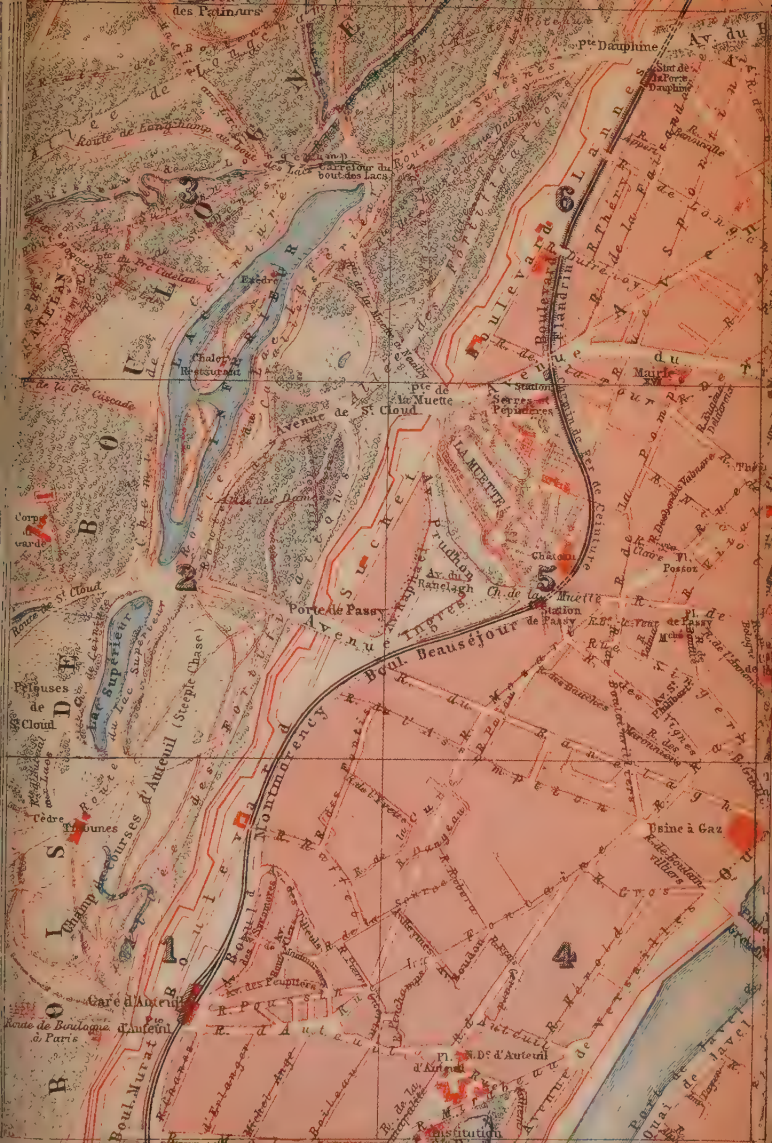
des Patineurs
Pte Dauphine
Av. du B
Route de Longchamp
Carrefour du bout des lacs
Chalet
Restaurant
Pte de la Muette
Avenue de St. Cloud
Station Service Pompiers
Mairie
Corps de garde
Porte de Passy
Avenue Ingres
Boul. Beauséjour
Station de Passy
Pl. de Passy
Pelouses de St. Cloud
Lac Supérieur
Tribunes
Usine à Gaz
Gare d'Auteuil
Route de Boulogne d'Auteuil à Paris
Pl. N.Dme d'Auteuil
Institution
Boul. Murat
Bois de Boulogne
Lac Inférieur
Lac de Suresnes
Lac de Longchamp
Lac de Boulogne
Lac de Passy
Lac de la Muette
Lac de la Cascade
Lac de la Grande Cascade
Lac de la Petite Cascade
Lac de la Petite Cascade
Lac de la Grande Cascade
Lac de la Muette
Lac de Passy
Lac de Boulogne
Lac de Longchamp
Lac de Suresnes
Lac Inférieur
Lac Supérieur
Pelouses de St. Cloud
Bois de Boulogne
Boulevard Flandrin
Boulevard Lannes
Boulevard Murat
Boulevard Beauséjour
Boulevard Ingres
Boulevard Prudhon
Boulevard Ramelagh
Boulevard Muette
Boulevard Passy
Boulevard Auteuil
Boulevard Boulogne
Boulevard Suresnes
Boulevard Longchamp
Boulevard Bois
Boulevard Lac
Boulevard Cascade
Boulevard Petite Cascade
Boulevard Grande Cascade
Boulevard Muette
Boulevard Passy
Boulevard Auteuil
Boulevard Boulogne
Boulevard Suresnes
Boulevard Longchamp
Boulevard Bois
Boulevard Lac
Boulevard Cascade
Boulevard Petite Cascade
Boulevard Grande Cascade
1
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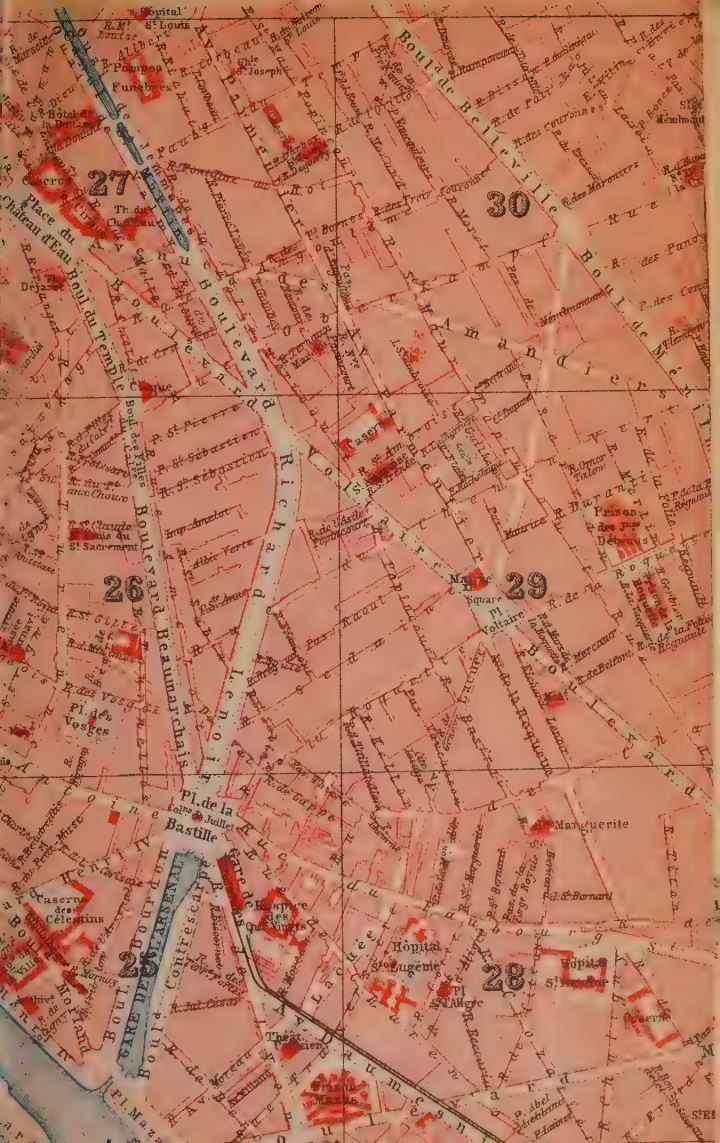
6

Bois de Boulogne
Avenue de Bugeaud
Place d'Eylau
Réservoir
Marché
Rond Point de Longchamp
Avenue du Roule
Avenue du Trocadéro
Avenue de l'Impératrice
Avenue de Malakoff
Avenue du Bois de Boulogne
Avenue de Lamballe
Avenue Kléber
Avenue Marceau
Avenue Montaigne
Avenue Pierre 1er de Serbie
Avenue d'Iéna
Avenue Bosquet
Avenue de la Motte Piquet
Avenue de Suffren
Avenue de la Bourdonnaye
Avenue de Tourville
Avenue de la Mothe Piquet
Avenue de Ségur
Avenue de Breteuil
Avenue de Saxe
Avenue de Lowendal
Avenue de Villars
Avenue de la Bourdonnaye
Avenue de la Motte

15
Champs-Elysées
Carrel
Place
Rond-Point
Concert
la Reine
Conférence
Concorde
Quai d'Orsay
Esplanade des Invalides
14
Invalides
Boul. la Tour Maubourg
HOTEL DES INVALIDES
Eglise St Louis aux Invalides
Tombeau Napoléon I.
Place Vauban
Av. de Tourville
Av. de Breteuil
13
Pl. Breteuil
Abattoir
Ambassade d'Angleterre
Ambassade de Russie
Ambassade d'Allemagne
Ministère de la Guerre
Ministère des Trav. Publ.
Caserne
Manège
Ecole Militaire
Ecole Normale
Palais Archiépiscopal
Hôpital Temporaire
Prison Militaire
Conseil de Guerre
Mission Etrangère
Séminaire de St Sulpice
Marine
St Thomas d'Aquin
Artillerie
Hôpital de la Charité
16
Mairie
Palais de l'Elysée
Mairie
Temple Protest.
Marché de la Madeleine
MADELEINE
Boul. de la Madeleine
Ministère de la Justice
Place Vendôme
Crédit Foncier
Cabinet de Lecture
Chambre des Députés
Pl. de la Concorde
Pont
Jardin des Tuileries
Palais des Tuileries
Pl. des Pyramides
Rue de Rivoli
Arc de Triomphe du Carrousel
Square Rapp
Square Bourbet
Pl. Bourbon
Pl. Fontenoy
Pl. Vauban
Rue de Bellechasse
Rue de Varenne
Rue de Grenelle
Rue de Lille
Rue de Bourgogne
Rue de Babylone
Rue de Sèvres
Rue de Vaugirard
Rue du Bac
Rue de Rennes
Rue de Solférino
Rue de Lisbonne
Rue de Berlin
Rue de Madrid
Rue de Constantine
Rue de Surène
Rue Royale
Rue St Honoré
Rue de Rivoli
Rue de la Paix
Rue Caumartin
Rue de Clichy
Rue de Londres
Rue de Stockholm
Rue de Vienne
Rue de Naples
Rue de Rome
Rue de Florence
Rue de Turin
Rue de Milan
Rue de Parme
Rue de Lyon
Rue de Bercy
Rue de Provence
Rue de Châteaudun
Rue de Trévise
Rue Lafayette
Rue Caumartin
Rue de Clichy
Rue de Londres
Rue de Stockholm
Rue de Vienne
Rue de Naples
Rue de Rome
Rue de Florence
Rue de Turin
Rue de Milan
Rue de Parme
Rue de Lyon
Rue de Bercy
Rue de Provence
Rue de Châteaudun
Rue de Trévise
Rue Lafayette

Mairie
Boul. des Italiens
R. Montmartre
Boul. Poissonnière
Bd Bonne Nouvelle
Bd St. Denis
Boul. St.
Opéra Comique
Variétés
Boulevard
21
24
Théâtre Italiens
Palais Royal
Galerie de Bois
Galerie de Pierre
Galerie de Valois
Galerie de Montpensier
Galerie de Beaujolais
Jardin du Palais Royal
Fontaine
Colonnade
Théâtre Français
Halles Centrales
Halles Centrales
Carrousel
Musée des Antiques
Palais du Louvre
Quai du Louvre
Pont des Arts
Pont Neuf
20
23
Quai de la Mégisserie
Quai de l'Horloge
Palais de Justice
Tribunal de Commerce
Quai aux Fleurs
Quai de Gesvres
Quai de l'Hôtel de Ville
Pont au Change
Pont d'Arcole
Pont Notre Dame
Pont d'Austerlitz
Pont de la Tournelle
Pont de Bercy
Pont de Constantine
Pont de Grenelle
Pont de Jena
Pont de la Concorde
Pont de la Reine Blanche
Pont de Solferino
Pont des Invalides
Pont Louis Philippe
Pont Marie
Pont Neuf
Pont Royal
Pont St. Michel
Pont Sully
Pont Tournant
Pont Victoria
Pont Viaduc d'Auteuil
Pont Viaduc de Passy
Pont Viaduc du Point du Jour
Pont Viaduc du Trocadéro
Pont Viaduc d'Austerlitz
Pont Viaduc de la Cité
Pont Viaduc de la Gare d'Orléans
Pont Viaduc de la Gare de Lyon
Pont Viaduc de la Gare de Ceinture
Pont Viaduc de la Gare de Grenelle
Pont Viaduc de la Gare de Passy
Pont Viaduc de la Gare de Point du Jour
Pont Viaduc de la Gare de Trocadéro
Pont Viaduc de la Gare de Versailles
Pont Viaduc de la Gare de Vincennes
Pont Viaduc de la Gare de Vincennes
Pont Viaduc de la Gare de Vincennes


27
30
26
29
28
25
Boulevard Richard Lenoir
Boulevard Beaumarchais
Boulevard Bourdon
Boulevard Henri IV
Boulevard de Bonne Nouvelle
Boulevard de Sébastopol
Boulevard de Strasbourg
Boulevard de Magenta
Boulevard de Belleville
Boulevard de Ménilmontant
Boulevard du Temple
Boulevard des Filles du Calvaire
Boulevard Voltaire
Boulevard de la Bastille
Boulevard Diderot
Boulevard de la Contrescarpe
Boulevard Morland
Boulevard de la Madeleine
Boulevard des Capucines
Boulevard des Italiens
Boulevard des Italiens
Boulevard Haussmann
Boulevard Malesherbes
Boulevard Pereire
Boulevard Berthier
Boulevard Ornano
Boulevard Barbès
Boulevard de Clichy
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard de la Villette
Boulevard de la Bastille
Boulevard de la Contrescarpe
Boulevard Morland
Boulevard Bourdon
Boulevard Beaumarchais
Boulevard Richard Lenoir
Boulevard Henri IV
Boulevard de Bonne Nouvelle
Boulevard de Sébastopol
Boulevard de Strasbourg
Boulevard de Magenta
Boulevard de Belleville
Boulevard de Ménilmontant
Boulevard du Temple
Boulevard des Filles du Calvaire
Boulevard Voltaire
Boulevard Diderot
Boulevard de la Madeleine
Boulevard des Capucines
Boulevard des Italiens
Boulevard Haussmann
Boulevard Malesherbes
Boulevard Pereire
Boulevard Berthier
Boulevard Ornano
Boulevard Barbès
Boulevard de Clichy
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard de la Villette
Place du Château d'Eau
Place de la Bastille
Place de la Nation
Place de la République
Place de la Madeleine
Place de l'Opéra
Place de la Concorde
Place de l'Étoile
Place de la Bourse
Place de la Madeleine
Place de l'Opéra
Place de la Concorde
Place de l'Étoile
Place de la Bourse
Gare de l'Est
Gare du Nord
Gare de Lyon
Gare d'Orléans
Gare de l'Est
Gare du Nord
Gare de Lyon
Gare d'Orléans
Hôpital Saint-Louis
Hôpital Saint-Antoine
Hôpital Saint-Louis
Hôpital Saint-Antoine
Prison de la Roquette
Prison de la Santé
Prison de la Roquette
Prison de la Santé
Théâtre Français
Théâtre Français
Caserne des Célestins
Caserne des Célestins
Square Saint-Bernard
Square Saint-Bernard
Square Voltaire
Square Voltaire
Marguerite
Marguerite
Pl. de la Bastille
Pl. de la Bastille
Pl. des Vosges
Pl. des Vosges
Pl. de la Nation
Pl. de la Nation
Pl. de la République
Pl. de la République
Pl. de la Madeleine
Pl. de la Madeleine
Pl. de l'Opéra
Pl. de l'Opéra
Pl. de la Concorde
Pl. de la Concorde
Pl. de l'Étoile
Pl. de l'Étoile
Pl. de la Bourse
Pl. de la Bourse
Pl. de la Madeleine
Pl. de la Madeleine
Pl. de l'Opéra
Pl. de l'Opéra
Pl. de la Concorde
Pl. de la Concorde
Pl. de l'Étoile
Pl. de l'Étoile
Pl. de la Bourse
Pl. de la Bourse

Hôpital des Enfants Malades
Boulevard de Vaugirard
Vaugirard
13
Gare aux Marchandises
Place du Maine
Gare Montparnasse (de l'Ouest)
Boulevard de Montrouge
16
CIMETIÈRE DU MONT-PARNASSE OU DU SUD
Marché
Mairie
14
17
Rochechouart
Chemin de Fer de Ceinture
Boulevard Brune
Pte de Châtillon
Pte de Montrouge
Pte d'Orléans
Stat.n de Montrouge
15
18
MONTROUGE

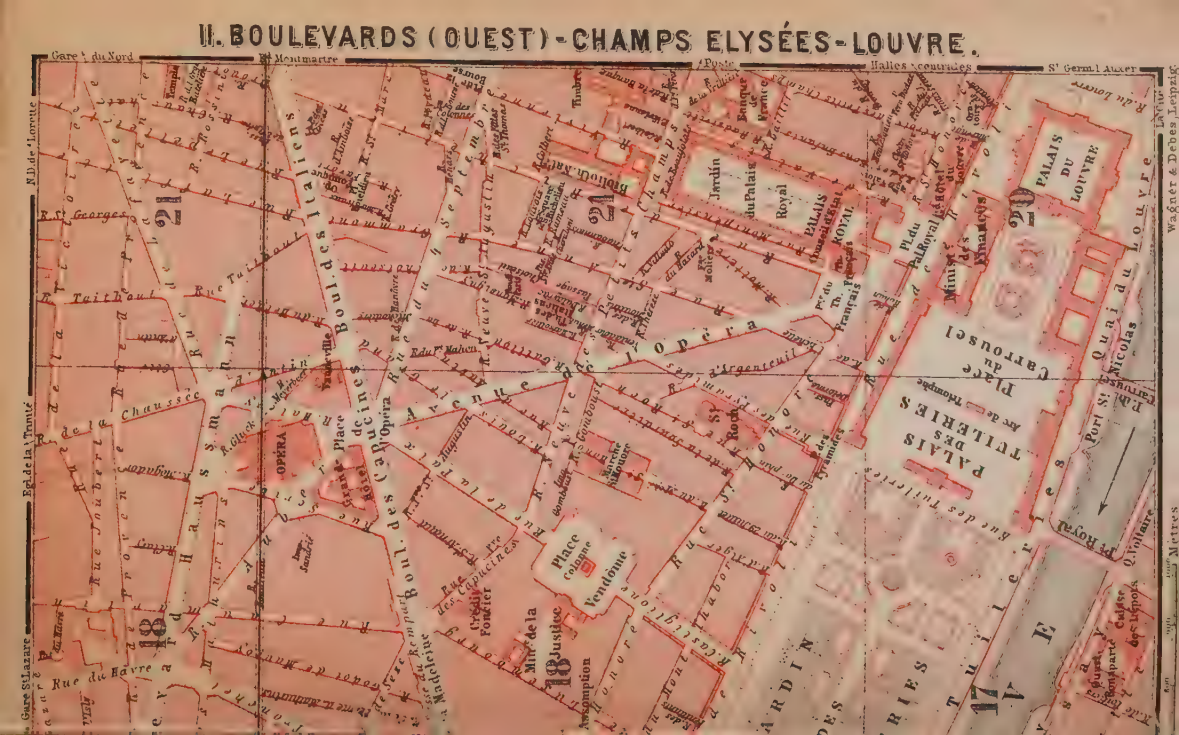
Geograph. Anstalt von Wagner & Debes, Leipzig

I. ARC DE L'ETOILE - CHAMP DE MARS.

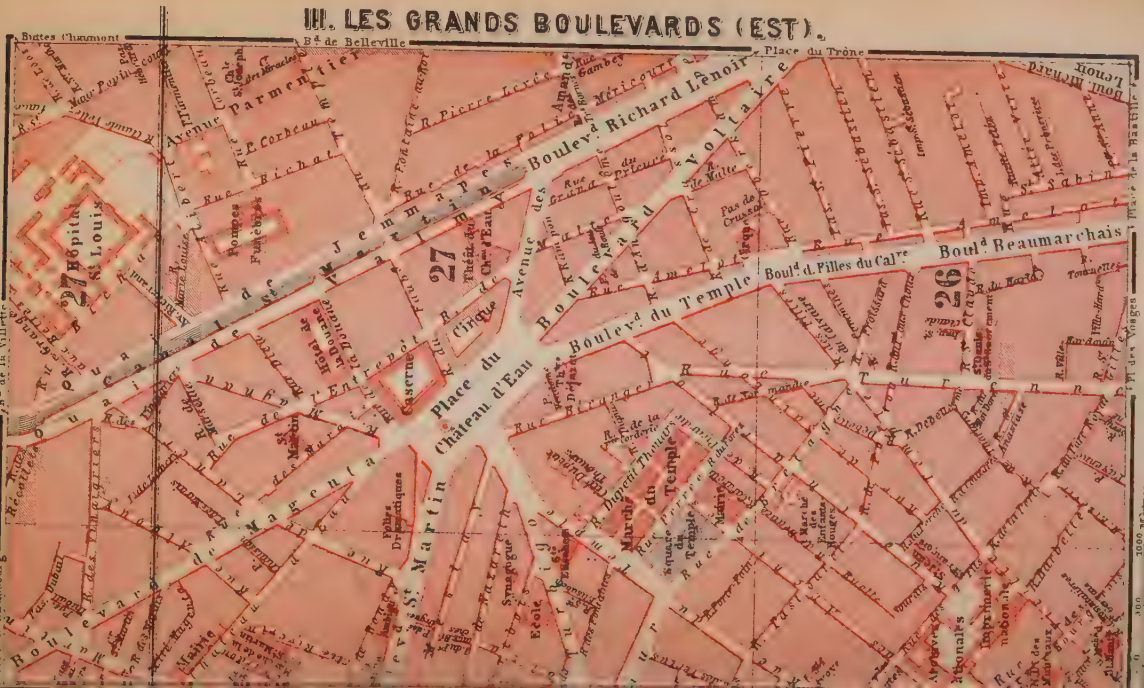
Arc de Triomphe
Boul. Haussmann
Avenue du Bois de Boulogne
Rond Point de l'Etoile
Avenue des Champs-Elysées
Cité Odiot
Chapelle Américaine
Avenue du Roule
Avenue de Romainville
Malakoff Place
A. Bugeaud
d'Eylau
St Honoré
Rue Copernic
Rue Boissière
Rue Pierre Charron
Rue Galilée
Rue Quentin Bauchart
Rue Marbeuf
Rue Washington
Rue Lincoln
Rue de Berri
Rue de Ponthieu
Rue Balzac
Rue Richepanse
Colomb
Rue Bayard
Rue Montaigne
Rue Jean Goujon
Rue Matignon
Rue de Marignan
Rue Clément Marot
Rue Galvani
Rue Francois 1er
Rue Berryer
Rue Arsène Houssaye
Rue Vernet
Rue Lord Byron
Rue Pasquier
Rue de Penthièvre
Rue Boissy d'Anglas
Rue Roquépine
Rue de Surène
Rue de Miromesnil
Rue de Courcelles
Rue Caumartin
Rue Lavoisier
Rue Tronchet
Rue de Duras
Rue de Rome
Rue de Constantinople
Rue de Vienne
Rue de Turin
Rue de Moscou
Rue de Naples
Rue de Florence
Rue de Bucarest
Rue de Stockholm
Rue de Madrid
Rue de Lisbonne
Rue de Londres
Rue de Liège
Rue de Bruxelles
Rue de Berlin
Rue de Copenhague
Rue de Christiania
Rue de Petersbourg
Rue de Moscou
Rue de Vienne
Rue de Constantinople
Rue de Rome
Rue de Turin
Rue de Naples
Rue de Florence
Rue de Bucarest
Rue de Stockholm
Rue de Madrid
Rue de Lisbonne
Rue de Londres
Rue de Liège
Rue de Bruxelles
Rue de Berlin
Rue de Copenhague
Rue de Christiania
Rue de Petersbourg
Pl. de Bitche
Rue de Bellune
Rue de Presbourg
Rue de Tilsitt
Rue de Lubeck
Rue de Prague
Rue de Varsovie
Rue de Pologne
Rue de Hambourg
Rue de Francfort
Rue de Wagram
Rue de Lisbonne
Rue de Londres
Rue de Liège
Rue de Bruxelles
Rue de Berlin
Rue de Copenhague
Rue de Christiania
Rue de Petersbourg
Rue de Moscou
Rue de Vienne
Rue de Constantinople
Rue de Rome
Rue de Turin
Rue de Naples
Rue de Florence
Rue de Bucarest
Rue de Stockholm
Rue de Madrid

Parc de Monceaux
Bd de Courcelles
Bd des Batignolles
Boulevard Haussmann
Caserne
Av. Portalis
R. de la Pepinière
Rue de la Baume
15
Rue de Courcelles
Rue Pierre Charron
Rue Balzac
Rue Lincoln
Rue Chateaubriand
Chapelle Expiatoire
Rue Duphot
Rue Boissy d'Anglas
Rue Royale
Boulevard Malesherbes
Rue de la Madeleine
Rue de Miromesnil
Rue de Penthièvre
Rue de la Boétie
Rue de Berri
Rue de Ponthieu
Rue de Surène
Rue de Monttessuy
Rue de Constantine
Rue de Varenne
Rue de Bellechasse
Rue de Grenelle
Rue de Lille
Rue de Bourgogne
Rue de Poitiers
Rue de Verneuil
Rue de Beaune
Rue de Solferino
Rue du Bac
Rue de Rivoli
Rue de Castiglione
Rue Cambon
Rue de Rohan
Rue de Marengo
Rue de Rivoli
Rue de Lisbonne

II. BOULEVARDS (OUEST) - CHAMPS ELYSÉES - LOUVRE.


Gare de l'Est
Gare du Nord
Montmartre
Poste
Halles centrales
St Germain l'Auxerr
Bd de Strasbourg
Bd de Sébastopol
Bd de Magenta
Bd de Rochechouart
Bd de la Chapelle
Bd de la Villette
Bd de Clichy
Bd de Rochechouart
Bd de Clichy
Bd de Batignolles
Bd de Courcelles
Bd de Malesherbes
Bd de la Madeleine
Bd de la Madeleine
Bd de la Madeleine

N.D. de Lorette
St Vincent de Paul
R
W
21
24
20
23
Mairie
Bd d Italiens
Bd Montmartre
Boulde Poissonnière
Boul. Bonne Nouvelle
Bd St Denis
LA BOURSE
Ch.de Commerce
Théâtre du Gymnase
Variétés
Bibliothèque Nat.e
Timbre
Banque de France
Hôtel des Postes
Théâtre de la Gaîté
Conserv.e des Arts et Métiers
Bains
HALLE AU BLE
HALLES CENTRALES
PALAIS DU LOUVRE
Mairie
St Germain l'Auxerrois
Quai du Louvre
SEINE
Quai Megisserie
Ch.de Notaires
Cour des Fontaines
Victoria
Chatelet
Pont au Change
Pont Neuf
Pl.de la Concorde
Pl.de l'Opéra
Rue de la Paix
Pl.de Thiers
Pl.du Palais Royal
Geograph Anstalt von Wagner & Debes, Leipzig
La Cité
Hôtel de la Ville
0 100 200 300 400 500 600


III. LES GRANDS BOULEVARDS (EST).
Buttes Chaumont
Bd de Belleville
Place du Trône
Avenue Parmentier
Rue de la Fontaine au Roi
Rue Pierre Levée
Rue de la Folie Méricourt
Rue Amelot
Rue Oberkampf
Rue de la Roquette
Rue de Charonne
Rue de Lappe
Rue de la Fontaine
Rue Popincourt
Rue Saint Maur
Rue Jean Pierre Timbaud
Rue Ramponeau
Rue Crussol
Rue Basfroi
Rue Ternaux
Rue Keller
Rue de la Roquette
Rue Merlin
Rue Saint Sébastien
Rue Léon Frot
Rue Servan
Rue Titon
Rue Trousseau
Rue Sedaine
Rue Saint Bernard
Rue de la Folie Regnault
Rue Richard Lenoir
Boulevard Voltaire
Rue de la Pierre Levée
Rue de la Folie au Comte
Rue du Pont aux Choux
Rue du Grand Prieuré
Rue du Petit Prieuré
Rue du Chemin Vert
Rue de la Mare
Rue Saint Sabin
Rue Oberkampf
Rue Amelot

Pont des Invalides
Place de la Concorde
Esplanade des Invalides
HÔTEL DES INVALIDES
Église St Louis des Invalides
Tombeau de Napoléon I.
Boulevard des Invalides
Boulev.t Latour Maubourg
Avenue de Tourville
Place Vauban
Avenue de Lowendal
Avenue de Duquesne
Avenue de Breteuil
Place Breteuil
Abattoir
Boul. de Grenelle
Boulevard Raspail
Boulevard du Montparnasse
Rue de Sèvres
Rue du Bac
Rue de Varenne
Rue de Grenelle
Rue de Babylone
Rue du Cherche-Midi
Rue de Vaugirard
Rue Lecourbe
Rue de Rennes
Rue de Fleurus
Rue Notre-Dame des Champs
Rue Vavin
Rue Bonaparte
Rue de Sèvres
Rue du Four
Rue de Rennes
Rue Monsieur
Rue Barbet de Jouy
Rue de Babylone
Rue du Cherche-Midi
Rue de Vaugirard
Rue Lecourbe

IV. INVALIDES - LUXEMBOURG.

Pont Royal — Tuileries — Louvre

Bould St. Michel — Pantheon

Bould Mont-Parnasse

0 200 500 1000 Mètres

Wagner & Debes, Leipzig

Tuileries
Boul. de Sebastopol
Boul. St Martin
Boul. du Temp
Quai de l'Horloge
Quai des Orfèvres
Quai des Grds Augustins
Quai de la Mégisserie
Quai de la Ferraille
Quai de Gesvres
Quai d'Arcole
Quai de l'Hôtel de Ville
Quai de la Tournelle
Quai de la Rapée
Quai de Montebello
Quai de Conti
Pont Neuf
Pont au Change
Pont d'Arcole
Pont de Sully
Pont de Bercy
Pont de Constantine
Pont de Louis
Pont de la Concorde
Pont Henri IV
Pont Marie
Pont Louis Philippe
Pont de la Tournelle
Pont de Austerlitz

V. BASTILLE - CITÉ - JARDIN DES PLANTES.

Boul. Voltaire
Père Lachaise
Pl. du Trône
Bois de Vincennes
Gare de Lyon
Pl. du Trône
Boulevard Richard Lenoir
Boulevard Beaumarchais
Place de la Bastille
Boulevard Contrescarpe
Boulevard de l'Hôpital
Avenue Ledru
Quai de la Rapée
Quai d'Austerlitz
Gare d'Orléans
Pont d'Austerlitz
Pont Sully
Pont Marie
Pont Louis-Philippe
Pont Notre-Dame
Pont au Change
Pont Neuf
Pont des Arts
Pont Solferino
Pont de la Concorde
Pont Alexandre III
Pont de l'Alma
Pont d'Iéna
Pont de Bir-Hakeim
Pont de Grenelle
Pont de Bercy
Pont National
Pont de Tolbiac
Pont d'Austerlitz
Pont de la Gare
Pont de Tolbiac
Pont de la Gare

LIST
of the
Omnibus and Tramway Lines.

The numerous alterations which have taken place quite recently are printed in red; routes which have been discontinued are covered with white.

A. Tramways.
(Comp. the General Plan of Paris, and pp. 27, 28.)

	Starting Point	Destination	Fares Inside	Fares Outside
	Louvre (D 4)	Versailles	1 fr. †	1 fr. †
Compagnie Générale des Omnibus	**T A.** Louvre (D, 4)	St. Cloud (W. of A, 4)	50 c. ‡	50 c. ‡
	T B. Louvre (D, 4)	Sèvres (W. of A, 4)	50 c. †	50 c. †
	T C. Louvre (D, 4)	Vincennes (E of H, 5)	40 c.	20 c.
	T D. Place de d'Etoile (A, 2)	La Villette (G, 2)	30 c.	15 c.
	T E. La Villette (G, 2)	Place du Trône (H, 5)	30 c.	15 c.
	T F. Halles Centrales (E, 3)	Vincennes (E. of H, 5)	30 c.	15 c.
	T G. Montrouge (beyond C,D, 6)	Gare de l'Est (E, 2)	30 c.	15 c.
	T H. La Chapelle (B, 1)	Square Monge (E, 5)	30 c.	15 c.
	T I. St. Ouen (E, 1)	La Bastille (F, 4)	40 c.	20 c.
	T J. Louvre (D, 4)	Passy (A, 4)	30 c.	15 c.
	T K. Louvre (D, 4)	Charenton (G, 6)	40 c.	20 c.
	T L. Bastille (F, 4)	Pont de l'Alma, Rive Gauche (B, 3)	30 c.	15 c.
	T M. Place Walhubert (F, 5)	Place de l'Alma, Rive Droite (A, B, 3)	30 c.	15 c.
	T N. Rue Tronchet or Boul. Haussmann (C, 2)	La Muette or Passy (A, 4)	30 c.	15 c.
	Louvre (D, 4)	Pont d'Iéna (A, 3, 4)	30 c.	15 c.
Tramways Nord	1. Etoile (A, 2)	Suresnes (W. of A, 2)	45 c.	30 c.
	2. St. Augustin (C, 2)	Neuilly (W. of A, 1)	30 c.	20 c.
	3. Château d'Eau (F, 3)	Pantin (E. of G, 1)	40 c.	20 c.
	4. Château d'Eau (F, 3)	Aubervilliers (above F, G, 1)	40 c.	20 c.
	5. St. Augustin (G, 2)	Courbevoie (W. of A, 3)	55 c.	30 c.
	6. Etoile (A, 2)	Courbevoie (W. of A, 3)	30 c.	20 c.
	7. Pl. Clichy or Moncey (C,1)	St. Denis	50 c.	25 c.
	8. La Chapelle (E, F, 1)	St. Denis	50 c.	35 c.
	9. Pl. Clichy or Moncey (C,1)	Genevilliers-Asnières (B, 1)	50 c.	25 c.
	10. St. Augustin (C, 2)	Levallois-Perret (above A, 1)	30 c.	20 c.
Tramways Sud	11. Etoile (A, 2)	Montparnasse (C, 5)	30 c.	15 c.
	12. St. Germain des Prés (D,4)	Fontenay (Chatillon; C,6)	60 c.	30 c.
	13. Montparnasse (C, 5)	Bastille (F, 4)	30 c.	15 c.
	14. Bastille (F, 4)	Charenton (G, 6)	50 c.	25 c.
	15. St. Germain des Prés (D,4)	Vanves, Issy (A, 6)	40 c.	20 c.
	16. Square Cluny (E, 4)	Ivry, Vitry (E, F, 6)	40, 60 c.	20, 30 c.
	17. Place Walhubert (F, 5)	Villejuif (below E, 6)	50 c.	25 c.
	18. Place du Trône (H, 5)	Montreuil (E. of H, 4)	40 c.	20 c.
	19. Place Walhubert (F, 5)	Place du Trône (H, 5)	30 c.	15 c.
	20. Vanves (A, 6)	Avenue d'Antin (B, 3)		

† On Sundays and holidays 25 c. more.

B. **Omnibuses.**

(Comp. p. 26, 27.)

Starting Point	Destination	Omnibus	Lantern
†A. Auteuil (to the W., or left of A, 3)	Madeleine (C, 2, 3)	yellow	red
B. Trocadéro (A, 3)	Gare de l'Est (E, 2)	yellow	red and green
†C. Porte Maillot (W. of A, 2)	Hôtel de Ville (E, 4)	yellow	red
D. Les Ternes (A, 1)	Boul. des Filles-du-Calvaire (F, 3)	yellow	red
E. Madeleine (C, 2, 3)	Bastille (F, 4)	yellow	red
F. Place Wagram (B, 2)	Bastille (F, 4)	dark-brown	red
G. Batignolles (C, 2)	Jardin des Plantes (E, 5)	pale-brown	green
H. Clichy (C, 1)	Odéon (D, 5)	yellow	red
I. Place Pigalle (D, 1)	Halle aux Vins (E, 5)	green	red
J. Montmartre, Boul. de Rochechouart (E, 1)	Port Royal (D, 6)	yellow	red
K. Montsouris (Park of; below D, E, 6)	Gare du Nord (C, 1)	yellow	green and red
L. Villette (Abattoirs; F, 1)	St. Germain des Prés (D, 4)	yellow	red
M. Lac St. Fargeau (Belleville; G, 2)	Arts et Métiers (E, 3)	dark-brown	red and green
N. Belleville (G, 2)	Louvre (Rue du Louvre; D, 3)	green	red
O. Ménilmontant (G, 3)	Gare Montparnasse (C, 5)	green	red and green
P. Charonne (to the E. of H, 3)	Place d'Italie (E, 6)	yellow	red
Q. Plaisance (B, 6)	Hôtel de Ville (E, 4)	dark-green	red
R. Avenue de Wagram (A, 2)	Bastille (F, 4)	green	violet and red
S. Porte de Charenton (G, H, 6)	Château d'Eau (F, 3)	yellow	red and white
T. Gare d'Orléans (F, 6)	Square Montholon (D, E, 2)	yellow	red
U. Porte d'Ivry (to the S. of E, 6)	Halles Centrales (D, E, 3)	yellow	green and red
V. Place du Maine (Boul. Vaugirard, Marché aux Porcs; E, S, 4)	Chemin de Fer du Nord (E, 1)	pale-brown	green and red
X. Vaugirard (Rue Gerbert; B, 6)	Gare St. Lazare (Rue du Havre; C, 2)	yellow	green and red
Y. Grenelle (Rue du Théâtre; A, 5)	Porte St. Martin (E, 2, 3)	pale-brown	red and white
Z. Grenelle (A, 5)	Bastille (F, 4)	pale-brown	green
AB. Passy (to the W. of A, 2)	La Bourse (D, 3)	green	green
AC. Petite Villette (G, H, 1)	Champs-Elysées (C, 3)	green	red and green
AD. Ecole Militaire (B, 4)	Château d'Eau (F, 3)	green	green
AE. Forges d'Ivry (below G, 6)	Pont St. Michel (D, E, 4)	green	green
AF. Panthéon (D, 5)	Courcelles (A, 1)	green	red
AG. Vaugirard (below A, 6)	Louvre (D, 3)	dark-brown	red and white
AH. Auteuil (to the W. of A, 5)	Place St. Sulpice (D, 4)	green	orange-colour

† The omnibuses on Routes A and C do not drive through the Avenue des Champs Elysées in the afternoons (week-days 3-6, Sundays 2-7), but through the Rue du Faubourg St. Honoré and other side streets.

Leipsic: Printed by Breitkopf & Härtel.

LEIPSIC: KARL BAEDEKER.
1878.